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ABSTRACT

This guide is a comprehensive overview of contemporary and innovative methods and approaches to the teaching and learning of music. The guide is organized to provide the administrator, music specialist, and classroom teacher with a comprehensive resource of detailed information concerning recent curriculum designs, special curricular areas, and current materials in music. Behavioral objectives are presented for childhood-preschool, primary, and intermediate levels of music education. Methods and teaching strategies based on Orff, Kodaly, and the Manhantanville Music Curriculum Program are suggested as means for achieving the objectives at the different levels. Chapters devoted to allied arts, media, ethnic music, testing and evaluation, music for exceptional children, individual progression, and instrumental music are included. (Author/ED)

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# MUSIC

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## ELEMENTARY MUSIC

**guidelines for elementary music education in illinois**

STATE BOARD OF EDUCATION
ILLINOIS OFFICE OF EDUCATION
100 NORTH FIRST STREET
SPRINGFIELD, ILLINOIS 62777

ELEMENTARY MUSIC

guidelines for
elementary music
education in illinois

## FOREWORD

It is with pleasure that the Office of the Superintendent of Public Instruction presents *Elementary Music Guidelines for Music Education in Illinois* for the benefit of the music education of boys and girls. This guide, prepared by a task force of concerned and dedicated music educators, explains contemporary as well as innovative methods and approaches to facilitate the teaching and learning of music. Each approach has as its ultimate goal the musically educated individual who responds to, understands, enjoys, and seeks music throughout life.

This office is appreciative of the time and effort so graciously given by the task force during the past two years. Music education in Illinois will surely move forward with leadership from individuals so dedicated.

Michael J. Bakalis
Superintendent of Public Instruction

Elementary Music

guidelines for music
education in illinois

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## INTRODUCTION

Education has two major concerns: the educative process and its product, i.e., the educated individual. Music education has a unique concern—to heighten both the quality and the impact of the musical experience through a curriculum of comprehensive musicianship which will enable individuals to seek music in their out-of-school lives.

These elementary music guidelines present behavioral objectives for early childhood-preschool, primary, and intermediate levels and various means of attaining them. These objectives also serve as guidelines in aiding teachers to formulate their own specific objectives. For this reason, the objectives are not stated in any order of priority. Nor are the means of attaining the objectives presented in an attempt to standardize the methods of musical instruction. They are meant to provide a means for improving the musical education of boys and girls in Illinois.

Methods and teaching strategies based on Orff, Kodály, and the MMCP are suggested as means for achieving the objectives at the different levels. Each strategy should be considered in the context of the overall philosophy. Strategies are not presented as "never-fail recipes" but rather as models for the individual teacher to use in his lesson preparations. The choice remains with each individual teacher.

Other chapters devoted to Allied Arts, Media, Ethnic Music, Testing and Evaluation, Music for Exceptional Children, Individual Progression, and Instrumental Music are included and add to the comprehensive scope of this guide.

### Suggestions For Effective Use of the Guide

The guide has been organized to provide the administrator, the music specialist, and the classroom teacher with a comprehensive resource of detailed information concerning recent curriculum designs, special curricular areas, and current materials in music. It is hoped that each of the above school personnel involved in the teaching-learning process of music education will adapt the guide to meet the needs of his position and of his community. It will become increasingly apparent that the detailed information in the guide provides a sound and challenging basis for curriculum evaluation and improvement.

The general format is apparent from the table of contents. The physical format is looseleaf. The consensus of the committee was that the combination of the broad scope of available teaching suggestions and the looseleaf feature would give the administrators and teachers an opportunity to individualize the guide for a given teaching situation.

### For the Administrator

Administrative support for a program of comprehensive musicianship for the elementary schools of Illinois is implicit in all the suggested teaching-learning experiences. Curriculum designs in music developed cooperatively by the administration and the teaching staff insure that music will function as an integral part of the total curriculum.

The various school units of Illinois reflect a multi-approach to curriculum design, from the traditional to the individualized and open school concept. The materials in the guide are designed so that they may be adapted to any of these curricular patterns. There is a section on individualized instruction.

Budget planning for the music program is always a source of great concern. The following quote from *Administration in Music Education* states the problem very succinctly:

> Budgeting is an aspect of planning which is critical to the establishment of valid educative planning. . . The budget is a financial plan which,when formally adopted, expresses the kind of program the institution is willing to support. A music program without a budget has to operate haphazardly and is likely to be inefficient.[1]

In budget planning it seems imperative for the music personnel and the school administration to agree on priority listing of such line items as books, materials (filmstrips, records, charts, etc.) for the Comprehensive Musicianship Program, classroom instruments, band and orchestra instruments, including repair, and annual piano tuning. Each school system will establish the effectiveness of its program as reflected by its budget allocations.

It is strongly recommended that each elementary school be equipped with a basic complement of books, materials, and classroom instruments. A single set of equipment for several elementary schools limits the efficiency of the music specialist and, in turn, the music program.

The schedule of the music specialist should be developed cooperatively to insure the most efficient and effective means of working with both the children and the other members of the teaching staff. Again, the curriculum design and the specific needs of the school unit will determine whether the specialist is on a total direct teaching schedule or a partial predetermined schedule for some classes and on call for other classes. Each year there should be an evaluation to determine whether improved scheduling would have resulted in more efficient use of human resources.

Ideally, the music specialist should be provided with a music room. The same criteria that applies to the physical characteristics of any classroom should apply to the music room. It is important that the physical arrangements be flexible so as to meet such diverse needs as moving to music or those of a music laboratory. There should be adequate space for storage of equipment. Only when adequate storage facilities are available can a teacher be held responsible for equipment.

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[1] House, Robert W. *Administration in Music Education.* Englewood Cliffs, N.J.: Prentice Hall, Inc., 1973, p. 113.

If a special music room is not available, designated storage space for equipment must be made available for an efficient and accountable program. The music specialist should be provided with rolling tables or carts in order to move the equipment from one part of the building to another. This may even involve arrangements with the custodian if it is necessary to move large pieces of equipment from one floor to another.

**For the Music Specialist**

This guide has been developed by your peers in music education. All of the materials have been used successfully in classrooms in Illinois. It was felt that the broad scope of different teaching approaches would provide both the experienced and inexperienced teachers with a comprehensive reference in meeting the challenge of new curriculum designs. The emphasis throughout the guide is on significant music experiences which have depth and quality and which are geared to the child's academic and social experiences.

Some of you may want to adapt the guide to your specific teaching assignment; others may wish to leave it in its original form. It should provide a quick and easy resource in suggesting behavioral objectives, teaching strategies, new teaching approaches, and materials.

Some may decide to initiate an evaluation of their present program based on the suggestions in the guide. Out of a cooperative evaluation, a new curriculum may be developed incorporating one of the suggested curricula, or an eclectic adaptation of several of the plans adapted to the needs of a given school district.

**For the Classroom Teacher**

A guide that would be a useful resource for the classroom teacher was one of the primary concerns of the music educators involved in its development. We hope that you will feel that we have achieved our goal.

After studying the various teaching suggestions, you may select one or several approaches which seem most compatible with your particular musical competencies, and those of the children whom you teach. Obviously, the teaching strategies that you develop from those suggested will be adapted to your teaching situation.

Do not hesitate to request the help of the music specialist to work with you on these ideas. If your school does not have a music specialist, write to the Office of the Superintendent of Public Instruction and your request for assistance with a specific problem in music education will be referred to a specialist in that area.

Children's interest in music is primarily an interest in the discovery and manipulation of sound. If the music curriculum is to have any real meaning in the lives of children, then it must not only reflect, but be based upon this interest.

> Children's pleasure in exploring the world, long before they can speak, is very obvious. They spend almost all their time at it. We don't speak of their intuition, but it is the same thing as the intuition of the artist. That is to say, it is direct knowledge of the world as it is, direct acquaintance with things, with characters, with appearance, and this is the primary knowledge of the artist and writer. This joy of discovery is his starting point.[1]

In the child's early musical life, music is continuous with his experience of living. As he explores his world, so also does he experiment with the different kinds of sounds that he hears there. Music at the primary level should be a continuation and extension of the musical expression and experimentation seen in this exploration and play of young children. Too often the school music curriculum causes music to become discontinuous with life by making formal and self-conscious what had been informal and spontaneous.

The initial responses of an infant to his world are to the sounds, textures, shapes, and colors that he finds there. The aesthetic qualities generated by these initial responses must be cultivated and stimulated by the music curriculum. Heightened sense perception is essential to the aesthetic experience and to affective reactions to experience. Affective learning can in turn be heightened by cognitive learning. Cultivation and enhancement of the affective and cognitive dimensions makes the experience of living more vivid, real, and personal to each individual. Too often we find a false dichotomy between the cognitive and affective. This can only cripple the healthy development of thought and feeling, for the lack of either the cognitive or affective will influence the quality of education.

> A wide neglect of artistic education is a neglect in the education of feeling. Most people are so imbued with the idea that feeling is a formless total organic excitement in human beings, as in animals, that the idea of educating feeling, developing its scope and quality, seems odd to them, if not absurd. It is really, I think, at the very heart of personal education.[2]

A philosophy that is successfully implemented must have a clear understanding of the learning process as an underlying basis. The growth and development continuum of Jean Piaget presents a graphic description of how children learn. In essence, Piaget views the child as the principal factor in the stages of his mental development. According to Piaget, intellectual processes begin in the sensorimotor behavior of the infant. During this early stage, the child constructs his personal reality through his own activity. Piaget designates early childhood as the preoperational stage wherein thought is dominated by perception. The concrete operational stage covers the years of middle childhood and includes the primary and intermediate educational levels. At this stage the child's thinking is no longer dominated by perception. Through his own manipulation of objects in carefully planned learning sequences, he forms various concepts concerning himself and his world.

The above stages help to define the complex and continuous process of interaction between the child and his environment. The critical factor is the child's own activity through which he assimilates novel, external experiences and accommodates these to his existing thought structures. As the child grows and develops, new possibilities await. Formal and informal learning activities and experiences actualize these possibilities. This theory of the learning process has also provided the pedagogical framework for the proponents of open education.

Elementary music curricula too often rely on listening and performing (recreating) as the primary means of acquiring musical knowledge. Such methods for Piaget would be mere copies of an existing musical reality. To acquire musical knowledge in the Piagetian sense, a child must act upon his sound environment through his own creating.

The writings of Jerome Bruner had a salutary effect on curriculum reform movements in the 1960's. Both Piaget and Bruner have, in a sense, furnished the theoretical framework for CMP and MMCP. Three themes recurrent in Bruner's theories have special relevance for the elementary music curriculum.

First, subject matter must be organized to emphasize the structure of knowledge, i.e., the broad unifying principles of a subject, rather than details. Details become more comprehensible when viewed in the light of structural principles. To grasp the structure of a subject is to understand it in a way that permits one to see relationships.

Second, intellectual activity is the same, whether at the most advanced level of research or at the preschool level, the difference being one of degree rather than of kind. To emphasize this point Bruner claims that "any subject can be taught effectively in some intellectually honest form" to any child at "any stage of development."[3] The problem here becomes one of communicating with the child, of translating for him the structure of a given subject into terms that he can understand.

A third theme stresses the importance of learning by discovery. Discovery learning requires intuitive thinking in

[1] Cary, Joyce. *Art and Reality*. New York: Harper & Brothers, 1958, p. 16.

[2] Langer, Suzanne K. *Problems of Art*. New York: Charles Scribner's Sons, 1957, p. 72.

[3] Bruner, Jerome S. *The Process of Education*. New York: Vintage Books, 1963, p. 33.

achieving insights. Mastery of the structure of a subject involves both the grasping of general principles and the development of an attitude toward learning that includes the possibility of solving problems by following one's hunches. By making educated guesses based upon structure, a child learns to bridge the gap between the known and the unknown.

Contemporary music educators support the view that a primary purpose of music education is to help children form concepts that are essential to understand the structure of music. The fundamental structure of music is sound and time. This structure in sound and time has the following physical dimensions—pitch, duration, loudness, timbre, simultaneity, and form. Rhythm, melody, harmony, form, and dynamics comprise the musical elements of the sound and time structure. Concepts concerning these musical elements should be the central core of the cognitive learnings of the music curriculum.

Concepts cannot be memorized like an alphabet; they must be formed by each child out of extensive and varied experiences with music. Musical concept formation must be based upon independent discovery, exploration, and experimentation if these concepts are to be truly understood by the child.

> The object of teaching is not so much to convey knowledge as it is to excite a determination in the child to acquire it for himself, and to teach him how to go about acquiring it.[4]

The elementary music curriculum should involve a cyclic, spiral approach, working from earliest musical experiences in terms of the child's awareness and creation of musical sounds, and gradually developing from sensory perceptions to cognitive recognition of musical elements as these elements function in the child's musical experiences. Thus, in the beginning, basic musical concepts are developed through the ear and through experimentation with sounds and through movement. He hears, he creates, and he feels what he later will see in notation. Musical notation is man's device for writing musical sound; the sound comes first. This the teacher must realize if he is to establish a firm foundation for musical understanding.

A comprehensive music program should pivot on the growth and development continuum of children with reference to their growing understanding of music. Such a program can accommodate all types and styles of music, both Western and non-Western.

The following long-range behavioral goals for the preschool, primary, and intermediate school child emerge from this philosophical orientation.

The children:

1. Become increasingly aware of the expressive potential in the sound environment through exploration and experimentation.
2. Develop functional concepts of sound and time.
3. Improvise and compose music.
4. Develop performance skills.
5. Express an appropriate interpretation from a given composition.
6. Recognize the necessity to develop technical proficiency and mechanical skills to use instruments and sound equipment.
7. Can use systems of notation.
8. Make value judgments.
9. Recognize and appreciate creative genius and craftsmanship in the arts.
10. Desire and seek the aesthetic dimension in their lives.

*(See also the section on MMCP.)*

## PRIMARY AND INTERMEDIATE DEVELOPMENTAL LEVELS

The Early Childhood section details the developmental nature of the child's physical, mental, social, and musical growth. The importance of critical periods in the development of specific skill and behavior patterns must be underscored. If a learning experience is withheld when a child is ready for it, the behavior pattern in question may remain forever undeveloped. Conversely, instruction before a certain level of maturation is reached may prove quite uneconomical.[5] The need for a "dynamic match" between the child's readiness and the curricular offerings cannot be too strongly emphasized.

In the first part of this section, the developmental stages of Jean Piaget were outlined. The primary level (grades 1-3 in a graded school) marks a transition from preoperational to concrete operational thought. The intermediate level (grades 4-6) covers the stage of concrete operations when the child's thought is no longer dominated by or tied to his perceptual activities. Children at this level can grasp simple relationships and can engage in mental trial and error procedures.

Whether planning for the open school or for a more traditional curricular design, musical learnings and experiences should be consistent with the child's developmental sequence. Each section of the guide has objectives, suggestions, and teaching strategies for the Early Childhood, Primary, and Intermediate levels.

Examples of end goals or behaviors for the primary level can include the following.

The child:

1. Builds a repertoire of songs for tonal and rhythmic discrimination.

[4] Silberman, Charles E. *Crisis in the Classroom.* New York: Random House, 1970, p. 240.

[5] Zimmerman, Marilyn P. From Research to the Music Classroom No. 1: *Musical Characteristics of Children.* Washington, D.C.: MENC, 1971.

2. Sings these songs with appropriate tone quality and expression.

3. Develops rhythmic expression related to note values and meter.

4. Builds standards of musical taste through listening, performing, and discussing music appropriate to his level of understanding.

5. Develops his musical imagination through improvisation (melodic, rhythmic, movement).

Examples of end goals or behaviors for the intermediate level can include the following.

The child:

1. Sings accurately and independently, in unison and in parts.

2. Reveals an awareness of musical expressiveness through performing (instrumental and vocal).

3. Solves new musical problems, e.g., music reading.

4. Follows the score as an aid to increased awareness of musical forms.

5. Continues to expand his listening repertoire with emphasis on formal structure, style, and medium.

6. Builds standards of musical taste through listening, performing, and discussing music appropriate to his level of understanding.

7. Develops his musical imagination through improvisation (melodic, rhythmic, harmonic movement).

## CHAPTER 1
## COMPREHENSIVE MUSICIANSHIP

The goal of comprehensive musicianship is a formidable, never-ending venture which is never fully achieved. Yet, it is only in the pursuit of comprehensive musicianship that an individual will gain some modicum of musicianship and, thus, gain a fuller realization of self, which is surely the ultimate educational goal. The means for achieving comprehensive musicianship are many and varied, and require an eclectic approach.

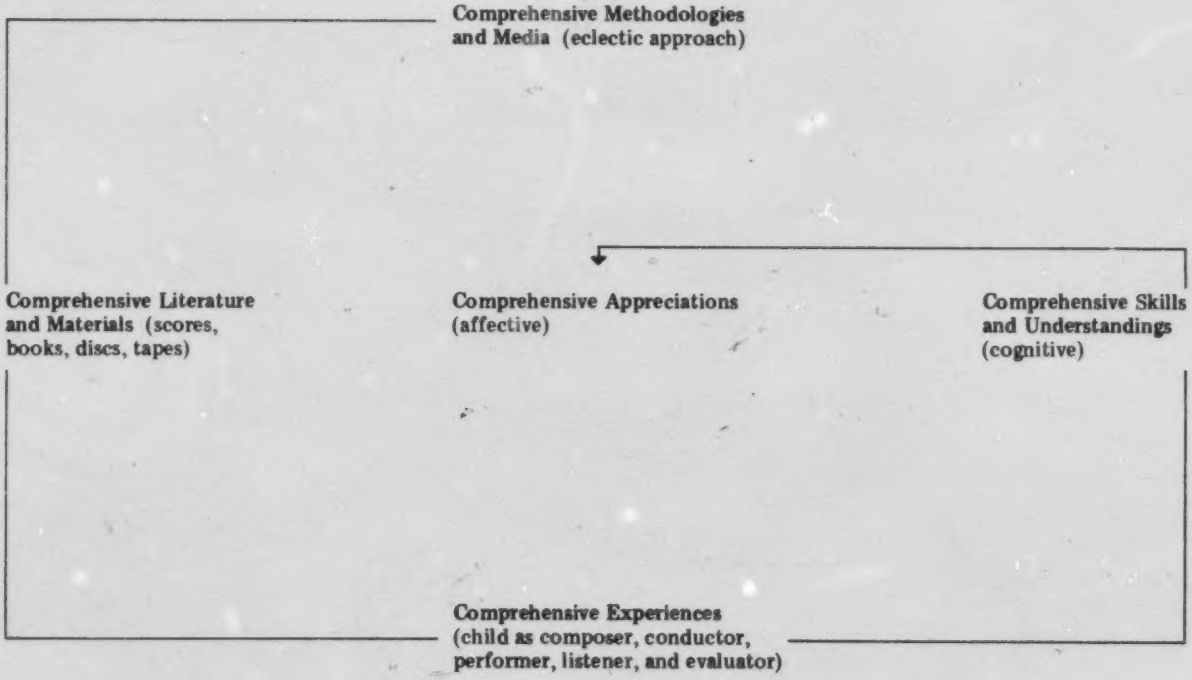
The teaching strategies in this guide can effect many degrees of comprehensive musicianship for the children of Illinois. It is in this spirit that the following hierarchy of levels is suggested as a model for all the approaches to be found in the guide.

Methodology and Media, as well as Literature and Materials, will be taken up in the body of the guide. Additional suggestions for these can also be found in the *CMP Newsletter* published thrice yearly since Fall 1969 by the Contemporary Music Project, Suite 514, 1156 15th Street, N. W., Washington, D. C. 20005.

Areas of experience involve the three components of musicianship: composition, performance, and analysis. These components should not be considered as ends in themselves but as the means for learning the organization of sounds, learning the manipulation of musical elements, and learning style. As a result of emphasis on analysis and verbalization, students are expected to generalize, synthesize, and draw conclusions, rather than repeat factual information. These experiences lead to skills and understandings which, in turn, serve as the means of attaining the overall goal of appreciation. With these principles in mind, it follows that the ultimate goals of attaining musical skills and understandings are affective, as well as cognitive.

Children should have the opportunity, as individuals and as members of a group, to function in the roles of composer, conductor, performer, listener, and evaluator. If students are permitted to gain the skills, make the discoveries, develop the understandings and make the musical decisions which go into composing, performing, listening to, and evaluating their own compositions, they will gain much more than the immediacy of "their song," although this would be justification enough. The process of synthesizing their skills, discoveries, and understandings into a new musical entity results in deeper musical perceptions than are possible by performing, analyzing, and discussing an example from a book or recording, regardless of how time honored the piece may be. These assessments will come later, after the insights gleaned from one's own composition are happily applied to any one of the myriad existing musical examples. And, if these original compositions are recorded on tape, the child can fulfill the remaining roles of listener and evaluator, thus enabling him to be a true music maker and not just a music reproducer.

It is in the composing and improvising of his own melodies that the child fulfills his basic need to explore. His exploration of sounds and sound sources must be done in an environment where he can make mistakes and start over again, where to err is not to be wrong, and where he can experience the joy of playing a game with sounds and formulating his own rules and regulations.


Comprehensive Methodologies and Media (eclectic approach)
Comprehensive Literature and Materials (scores, books, discs, tapes)
Comprehensive Appreciations (affective)
Comprehensive Skills and Understandings (cognitive)
Comprehensive Experiences (child as composer, conductor, performer, listener, and evaluator)

perhaps patterned according to other music he has heard or performed, but not necessarily so.

In summation, it can be said that the Comprehensive Idea stresses:

- The students' involvement in the application of concepts with the emphasis on "doing" which leads to "knowing," and on discovering and applying rather than learning through routine memorization of facts.
- The development of competencies within the more complete musical experience—compositional processes and writing skills, performing music, and critical listening and analysis.
- The primary source of music study is music literature, whether it be composed by the students, by composers of the past or present, or whether it is derived from folk, ethnic or "pop" sources; rather than the didactic examples in textbooks.

In dealing with the elements of melody, rhythm, harmony, texture, timbre, dynamics and the subsequent development of form and style, it is hoped that musical growth will manifest itself in certain student behaviors.

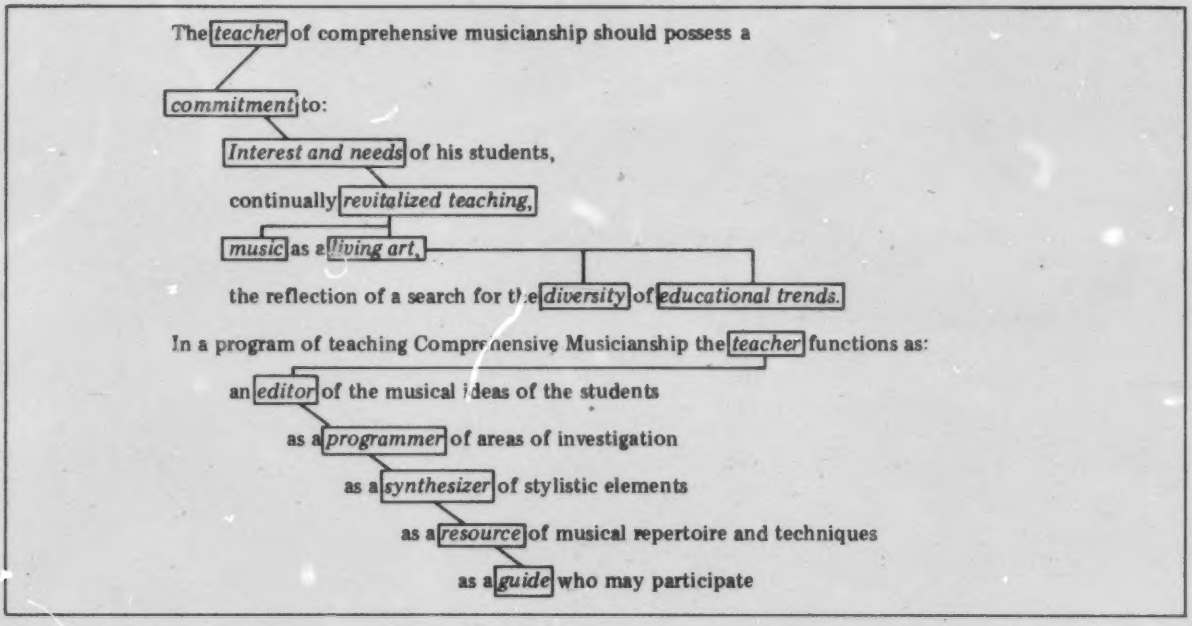
The student:

- Displays and uses the creative process.
- Creates and makes use of existing musical terms and symbols.
- Handles the elements of music effectively.
- Acquires the knowledge of construction by demonstration.
- Ties in the historic, cultural, and stylistic implications of various musics.
- Takes the opportunity to participate.

It must be added that the vitality of any comprehensive music program is in direct proportion to the interest of its teacher in maintaining his own musicianship. Following is a list which may be used by the teacher as an aid in self-evaluation.

In comparing the comprehensive approach in music education to the traditional approach it can be said that Comprehensive Musicianship:

- Centers around the child and his reactions to music, rather than around the teacher.
- Believes that children are capable of greater depth of understanding in relation to the music of the world's cultures than we have given them credit for, particularly in relation to contemporary music.
- Promotes the integration of all aspects of music study, at all educational levels.
- Believes that students should and can assume increased responsibility for their own learning, and that they can develop the capacity to formulate and express their own musical judgments and values.
- Believes that performing groups need to be put in proper perspective in the development of musical experience for all children.


The teacher of comprehensive musicianship should possess a
commitment to:
Interest and needs of his students,
continually revitalized teaching,
music as a living art,
the reflection of a search for the diversity of educational trends.
In a program of teaching Comprehensive Musicianship the teacher functions as:
an editor of the musical ideas of the students
as a programmer of areas of investigation
as a synthesizer of stylistic elements
as a resource of musical repertoire and techniques
as a guide who may participate

**Self-Evaluation for Music Educators**

This evaluation is based on the materials prepared for the Institutes for Music in Contemporary Education. Please indicate the relative importance of each of the experiences and activities in contributing to your musical growth.

| | Very Important | Important | Not Important |
|---|---|---|---|
| 1. Listening to a variety of music | | | |
| 2. Rehearing works | | | |
| 3. Learning to play guitar on your own | | | |
| 4. Sight-reading music on your own | | | |
| 5. Exploring the repertoire to find pertinent examples for your level of teaching. | | | |
| 6. Voluntary performance | | | |
| (a) for one's self | | | |
| (b) for others | | | |
| (c) in chamber ensembles | | | |
| (d) in large conducted ensembles | | | |
| 7. Reading historical materials | | | |
| 8. Reading analytical materials | | | |
| 9. Reading biographical materials | | | |
| 10. Reading critical essays and reviews | | | |
| 11. Arranging material for your students | | | |
| 12. Listening to music on the radio | | | |
| 13. Listening to recorded music | | | |
| 1 . Listening/calling the attention of your students to televised music programs | | | |
| 15. Attending live performances | | | |
| 16. Attending live performances of contemporary music | | | |
| 17. Experimenting with conventional musical instruments | | | |
| 18. Experimenting with other sound producing devices | | | |
| 19. Improvising | | | |
| 20. Evaluating compositions | | | |
| 21. Evaluating interpretations of compositions | | | |
| 22. Using compositional techniques with your students | | | |
| 23. Writing materials adjunct to music (e.g., program notes, libretti, criticisms, articles, stage directions) | | | |
| 24. Becoming acquainted with/using the new music education trends—Orff, Kodaly, Dalcroze, CMP, Manhattanville | | | |
| 25. Rhythmic movements stimulated by listening | | | |
| 26. Discussing music with your colleagues | | | |
| 27. Taking part in professional music activities: | | | |
| (a) at the local level | | | |
| (b) at the state level | | | |
| (c) at the national level | | | |
| 28. Growing professionally through workshop/in-service participation | | | |
| 29. Investigating on your own: | | | |
| (a) Medieval and Renaissance music | | | |
| (b) Baroque music | | | |
| (c) Classical music | | | |
| (d) Nineteenth Century music | | | |
| (e) Twentieth Century music | | | |
| (i) 1900-1950 | | | |
| (ii) 1950- | | | |
| (iii) Jazz, pop, folk, musical comedy | | | |
| (f) non-Western music | | | |
| 30. Additional Activities | | | |

## CHAPTER 2
## EARLY CHILDHOOD - PRESCHOOL

### Introduction

Music is an important part of the life of the preschool child. Children in kindergarten and nursery school often respond to music before they take part in other parts of the school day. Music activities should involve far more than recreation and relaxation. Two emphases should always be considered in planning and implementing an effective music program in the preschool classroom:

1. The child should have the opportunity to develop his basic musical capacities in nursery school and kindergarten. Children learn to sing well, listen attentively, and move expressively most easily during these formative years.

2. Music should also contribute to the child's total development. Singing, listening, and moving activities should never be considered as a separate part of the daily school program.

The preschool years represent a crucial period in the child's musical development. Children who participate in an effective vocal program between the approximate ages of three and six later display a higher degree of accuracy and more interest in singing than others who have not had the opportunity to sing as a preschooler. Other parts of the preschool music program are equally important. Older children show a heightened interest in playing instruments, singing, and listening to music as a result of their participation in preschool music activities.

The role of music is equally important in relation to other aspects of the preschool child's development. Participation in musical activities will help the child develop:

1. A positive self-concept.

2. An awareness of others and of the importance of sharing.

3. Receptive and expressive language.

4. Gross and fine motor coordinations.

5. Listening skills which will help the child participate successfully in other parts of the school day.

Music should be considered as a core subject matter area in the preschool curriculum. The benefits will be obvious and long lasting, if a comprehensive and effective music program is geared both to the child's developmental needs and to his musical capacities.

### Objectives

The development of the musical capacities of preschool and primary grade children is quite similar. There is, however, one important difference. The basic musical potentials of young children (singing, expressive movement, listening) are developed more easily at the preschool level. Research has shown that basic vocal capacities, for example, should be developed during the preschool years.

The objectives which follow are closely related to those listed under the heading of Early Childhood — Primary of the Elementary Vocal—Choral Chapter. In some cases the reader is referred to the other chapter. There are, in addition, some objectives which are presented in detail in this section.

### Singing

The stages of vocal development are described in the Elementary Vocal—Choral Chapter. Specific objectives are defined in detail. The child will also:

1. Show that he has developed a positive attitude toward singing by his active participation in group singing and his repeated requests for favorite songs.

2. Develop confidence in his singing ability and demonstrate this by singing alone before his peers and transferring his vocal confidence to performances on the playground, in the home, and in other parts of his environment.

### Expressive Movement

Expressive movement should be a daily activity in the preschool music program. Through participation in movement activities similar to those described elsewhere in this chapter (Teaching Strategy: Expressive Movement) the child will:

1. Learn to respond to music in a variety of ways. He will internalize the following concepts of contrasting facets of musical elements

   fast - slow
   even - uneven
   high - low
   soft - loud

2. Make appropriate responses to musical cues produced on simple classroom instruments (drum, sticks, tambourine).

3. Transfer these gross and fine motor responses to recorded selections which range from simple examples with a repeated rhythmic pattern to longer compositions with formal contrasts.

4. Demonstrate by his enthusiastic response to a variety of music (moods, styles, periods) that he has developed an active appreciation of music through expressive movement responses.

### Listening

See the early childhood objectives in the Elementary Vocal—Choral Chapter for a detailed consideration of

early childhood listening development. Additional information is included in this chapter (Teaching Strategy: Active Listening).

### Developmental Emphasis

The preschool music curriculum should have two major goals: (1) to develop to the fullest the young child's musical potential; and (2) to plan the program in such a way that music can contribute to the child's total development.

A developmental orientation of the preschool music program will help the child:

1. Develop a more positive self-concept.
2. Learn to participate in a group, take turns, and respect the rights of others
3. Increase his language skills, both receptive and expressive.
4. Increase his attention span and his listening skills.
5. Participate more positively in other parts of the preschool program because of his successful participation in music activities.

Developmental activities are described in detail in another part of the chapter (Teaching Strategy: First Week).

### Teaching Suggestions

The suggestions which follow are closely related to those in the Early Childhood—Primary portion of the Elementary Vocal—Choral Chapter. There are, in addition, some teaching suggestions which appear only in this chapter. The two sections should be considered as complementary and interrelated.

### Singing

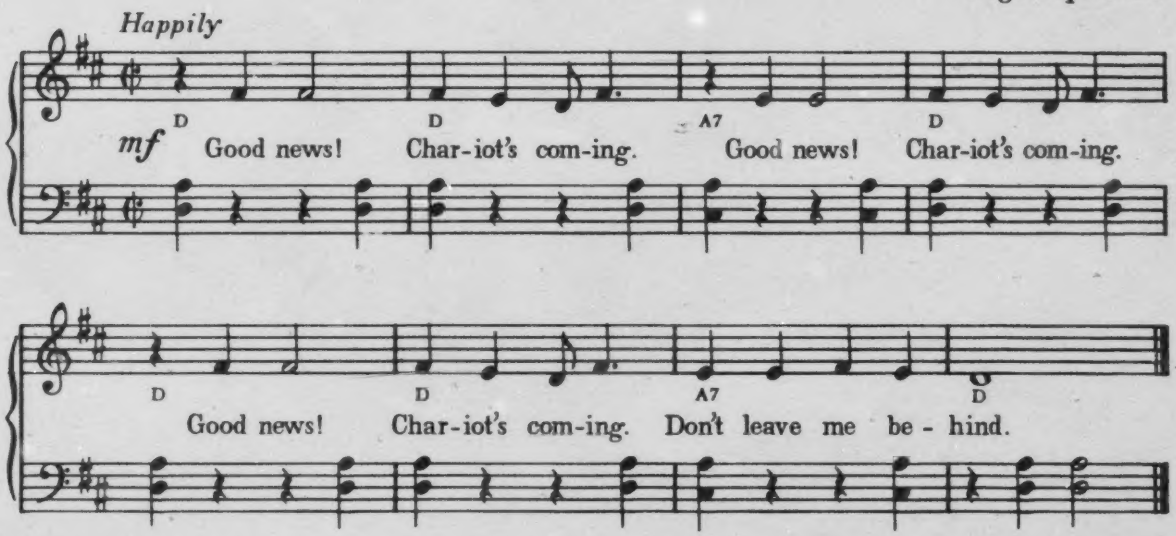
The following suggestions should be considered as a consequence of fulfillment of the basic, skill-oriented suggestions included in the other chapter. The child should develop vocal independence and demonstrate in a variety of ways that singing has become a pleasurable and valued experience.

The teacher will help the child develop sufficient confidence to sing alone by using the following procedures:

1. The child should become thoroughly familiar with a song through frequent repetition.

## Good News

Negro Spiritual




Good news! [ Chariot's / Halloween's / Christmas is / Field trip's / Spring is ] coming.

2. The teacher's voice should be withdrawn from the group singing performance.

3. The accompaniment should also be gradually withdrawn. Piano or recorded accompaniments should be replaced by simple harmonic accompaniments featuring the autoharp or guitar.

4. Frequent opportunities for solos should be provided for in the daily music period.

The child should be encouraged to sing at other times during the school day, at play, and at home. Children may decide that singing is appropriate only during the daily music period, if teachers do not show the many ways that music can enhance the child's life.

The following suggestions will lead to a spontaneous use of song which will permeate the child's life:

1. Select songs with word substitution possibilities for the classroom vocal repertoire. "What Shall We Do?" is an example. Children should be encouraged to create words describing their favorite play activities. "Riding in a Buggy" and "Wheels on the Bus" are other selections with many word substitution possibilities.

2. Provide an example by using songs in a flexible manner throughout the school day. Sing simple directions or suggestions. Change the words of a song to describe an event or a holiday. "Good News" is an excellent choice.

3. Encourage the transfer of singing to other aspects of the child's environment. Emphasize the fact that this is appropriate by asking such questions as, "What songs will you sing at home this weekend?"

### Expressive Movement

These teaching suggestions should be considered as an expansion of the *Sequence of Activities* section of Teaching Strategy: Expressive Movement. Some are also closely related to the concept-oriented suggestions in the Early Childhood—Primary part of the Elementary Vocal—Choral Chapter.

One teaching technique will determine the success or failure of the expressive movement program. Teachers should always direct the child's attention toward musical sounds, in this case the cues for making movement responses. Children should never be told *how* to move. The technique is important for two reasons:

1. If the teacher directs movement by stating that the selection is "marching" or "galloping" music, the child will learn to respond to verbal cues. He will *not* learn to identify cues for movement from the music itself.

2. The child often hears cues from music which are not apparent to adults. A composition as simple as "Soldier's March" by Schumann has two different cues for movement. The even pulse and moderate tempo suggest marching or walking responses to many children. Each phrase, however, begins with an uneven rhythmic pattern. Some children will gallop or skip throughout the performance of the recording because of this cue.

Teachers should present expressive movement activities in three stages. The first stage may be considered as an introduction to both movement and concept formation. The child should have repeated opportunities to listen to drum and piano cues which will lead to the following responses:

fast - slow
even - uneven
loud - soft
high - low

In the second stage the teacher should play recordings which feature a single, repeated cue. The child will have an opportunity to transfer his previous response from a simple drum or piano cue to the more complex sounds of a recorded selection (See Teaching Strategy: Expressive Movement).

The third stage of expressive movement development will involve the child in more challenging responses. He will move to selections containing two or more cues and contrasting sections. Children will internalize contrasts of form and structure as they depict through movement AB, ABA, rondo, and variation forms.

### Developmental Emphasis

Music should be considered as a core area of the preschool curriculum and *not* as a separate part of the school day. The development of a preschool child's basic musical capacities is important to his resultant musical growth. Of equal importance is the influence of music on his total development.

One developmental or functional use of music is described in another part of this chapter (Teaching Strategy: First Week). The ways in which the music program can contribute to the child's concept of self and his adjustment to the group are defined in musical terms.

The role of music in reinforcing verbal development, both receptive and expressive, should also be emphasized. The song repertoire should feature many songs with word substitution possibilities. Four examples are mentioned earlier in this part of the chapter.

Correlation with other parts of the program is equally important. The child will develop more meaningful number concepts as he plays an instrument a designated number of times. Drums and rhythm sticks of different colors provide the opportunity for meaningful color discrimination.

The development of attentive listening skills is crucial to the success of any educational endeavor. The preschool child will develop these skills most successfully through participation in music activities. Activities involving the identification of musical contrast (high - low, fast - slow) will increase the child's listening acuity with a high level of motivation. Listening games involving the identification of concealed classroom instruments will be equally effective.

### Listening

This area of the preschool music program will be implemented effectively by following the Early Childhood—Primary suggestions in the Elementary Vocal—Choral Chapter. More detailed suggestions are included in this chapter (Teaching Strategy: Active Listening).

One additional suggestion regarding the child's acquisition of listening skills is an important element in the preschool music program. Listening attentively is necessary to the success of any music activity. The teacher must stress the development of listening skills at all times to help the child learn to sing, move expressively, and identify instrumental and vocal tone colors. The following "listening games" will develop these skills:

1. Introduce listening games involving the recognition of melodies early in the school year. Tell your children you will play or sing a song they know (without the words) and they will win the game by telling you the name of the song. Continue this listening game throughout the year, preferably early in the week to sharpen listening skills after a weekend away from the classroom. Make the game more difficult later by clapping the rhythm of a song melody or by playing it on a rhythm instrument.

2. Play a similar listening game with expressive movement cues. Begin by asking your children to tell you how they might move as they listen to several cues you play on a drum, tambourine, or with rhythm sticks. Later, increase the complexity of the game by playing unfamiliar recordings and have each child move to these new selections.

3. Continue these games with the identification of instrumental tone colors. By the end of the first semester your children should be able to identify the sounds of several percussion instruments (snare drum, tambourine, cymbals, bass drum or tympani). Play a recording featuring two or more of these instruments and ask each child to identify the sounds. Woodwind and brass instruments may be added to this listening game later in the school year.

Your children will thoroughly enjoy these games. They will also improve in their ability to listen attentively with each presentation.

## TEACHING SUGGESTIONS
(Selected Lesson Plans)

### First Week

#### Introduction

Experiences with music will benefit the preschool child as he makes an adjustment to the classroom and to a new, sometimes frightening, environment. This teaching strategy has two main purposes: (1) to enhance the child's self-concept and help him adjust to a group of his peers; and (2) to present activities which will begin to develop his musical capacities.

#### Objectives

The activities described in this strategy will help each child:

1. Realize that he is recognized as an individual.
2. Adjust to a group, learn to take turns, and respect the rights of other children.
3. Participate actively in singing, listening, and rhythmic activities.

#### Materials

Songs*

"Blue, Blue"

or

"Look Around the Room"

"Chiapanecas"

Instruments

tuneable drum

rhythm sticks

#### Sequence of Activities

Begin your music period by singing "Blue, Blue" or "Look Around the Room." Provide a game-like atmosphere by telling your children that several of them may be wearing blue shirts or black shoes. They must watch you very carefully since you will look at the child you have selected at the end of each repetition. All children enjoy this activity. They will also benefit from the personal attention they receive, learn the importance of taking turns, and become aware of other children in the group.

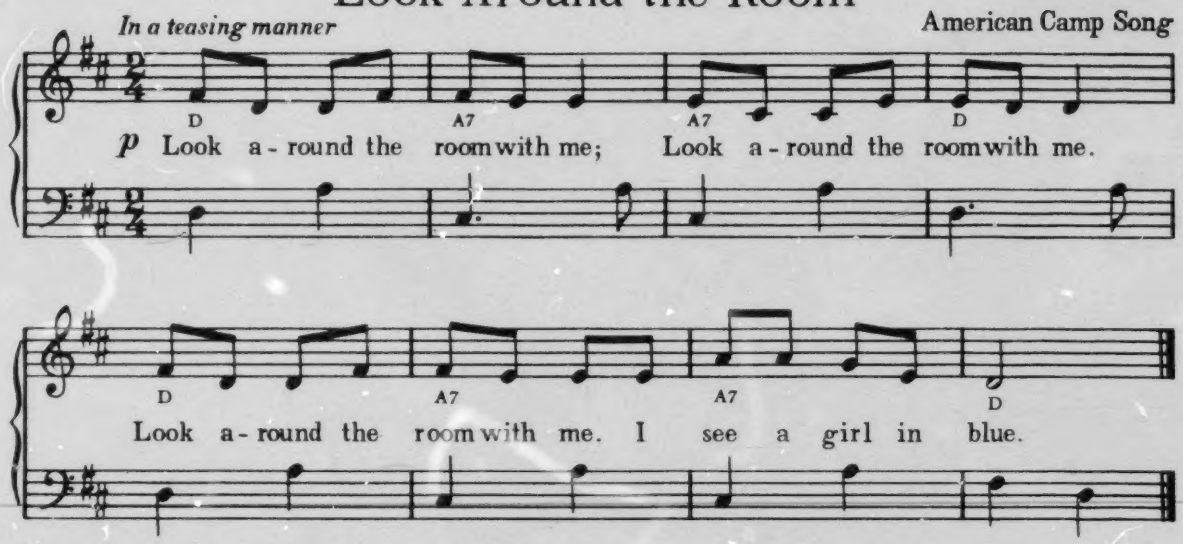
After you have sung to half of the group, tell the others they will also have a turn after they have all done something different. Sing several verses of "Chiapanecas," encouraging your children to clap, stamp, and jump. This activity has two purposes: (1) the group will need physical release after a period of time spent in sitting quietly; and (2) these experiences will prepare them for participation in expressive movement.

Continue singing to each child after the action interlude. Reinforce their recognition of one another by asking, after each repetition of the song, "Who is this?"

Conclude your music period by demonstrating the sounds of the drum and rhythm sticks. Tell your group they will play these instruments and move to these sounds another day.

* The three songs are from *Discovering Music Together — Early Childhood*, Follett Educational Corporation.

# Look Around the Room




**Vocal Acceleration**

**Introduction**

Children learn to sing more easily and develop accuracy in the basic vocal ranges more quickly during the preschool years. The activities in this strategy, which are multisensory* in nature, will help the child become a better singer over a wider vocal range.

**Objectives**

Through participation in the following activities each child will:

1. Be highly motivated to continue to participate in singing-playing activities.
2. Increase his vocal accuracy.
3. Develop more attentive listening skills.
4. Be able to play simple melody patterns on resonator bells.

**Materials**

Songs

"Do Oh, Do Oh"

"Pick a Bale"

Other

Resonator bells, two-octave, twenty-five-bell set

Semitone staircase (bell ladder)

* The child hears, sees, and feels the melody pattern as he plays and sings.

**Sequence of Activities**

These procedures are not intended for a single music period. They should, instead, be included in several periods and repeated later with different songs throughout the school year.

*First day*

Display the two C bells, preferably on the semitone staircase, to increase the child's visual awareness of high - low contrasts. Review the familiar song, "Do Oh, Do Oh", playing a simple rhythmic or metrical accompaniment on the two bells.

*Second day*

Provide turns for each child to play the accompaniment you demonstrated the previous day. You may, depending on the interest of your group, decide to continue this activity for two days.

*Third day*

This activity should be presented after your class has had several opportunities to sing the song, "Pick a Bale." Arrange the F, D, and C bells on the semitone staircase and provide a turn for each child to play and sing the pattern, "pick a bale of cotton." The beginning singer will match limited range tones more easily as a result of this experience. Children who are more competent singers will thoroughly enjoy the singing - playing activity.

*Fourth day*

An activity similar to the above should be presented to help the child sing higher tones. Place the A, $B_b$, and C bells on the staircase. Provide an example first by playing

and singing the melody pattern, "Oh, Lordy." Have each child play and sing this pattern.

*Additional Activities*

Repeat similar activities throughout the school year. The following songs have appropriate melody patterns and are included in several of the basic music series:

"All Night, All Day"

"Hoosen Johnny"

"Three Pirates"

"Three Blue Pigeons"

Each of the above has simple patterns which the child can play while he sings.

## Expressive Movement

### Introduction

The preschool child who hears exciting musical sounds wants to express his feelings by responses involving his entire body. By responding to music in this manner he will develop an *active* appreciation to selections of many types, periods, and styles. Since physical release is necessary for preschool children, and since expressive movement provides an intensely musical avenue for this active response, moving to the sounds of music should be considered a basic activity in the daily music period.

### Objectives

The child who participates in the following expressive movement activities will:

1. Show that he identifies the following musical cues by making an active response.
2. Transfer the above responses to selections containing a variety of cues.
3. Demonstrate an appreciation of music with a variety of moods, periods, and styles as a result of his participation in the following movement activities.

### Materials

Recordings -

*moderate tempo* - Meecham: "American Patrol"*

*fast tempo* - Bizet: "Gypsy Dance" from *Carmen**

Instruments -

tuneable drum

tom-toms

rhythm sticks

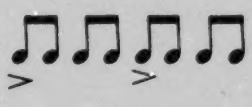
### Sequence of Activities

The following activities are not intended for a single music period. Instead, they should extend over a period of several weeks.

*First day*

Begin by playing movement cues on the drum. Tell your children they will hear ways to move around the room while they listen. Then play the following patterns:

moderate tempo -

fast tempo - 

Repeat the patterns after your children have discussed the sounds they have heard. Have them stand and move around the room as they listen again. The majority of your group will walk or march as they respond to the moderate tempo. Many will run when they hear the faster cue.

*Second day*

Review the cues your children have previously identified through movement. Then tell them they will do something different. Half will move while the other half will help you by playing tom-toms or rhythm sticks. Every child should have an opportunity to move *and* to play the movement cues with an instrument.

Continue this activity by playing a recording. Tell your group they may hear a way to move while they listen. Then play "American Patrol." Many will identify the moderate tempo and tell you the sounds they have heard are "walking" or "marching" music.

*Subsequent days*

Introduce the fast recording in the same manner. Then present a musical guessing game by playing the two recordings in random order during several other music periods.

* The two selections are included in the recording, Music for Listening (L001), *Discovering Music Together — Early Childhood*, Follett Educational Corporation.

*Additional Activities*

Provide daily opportunities for expressive movement responses throughout the school year. Select other compositions with moderate or fast tempi for your children to respond to through movement. Add selections with slow patterns and with uneven patterns (galloping or skipping) to the child's movement repertoire.

Active Listening

Introduction

The title of this strategy is directly related to the type of response the preschool child makes to listening activities. Nursery school and kindergarten children are not passive bystanders when they hear exciting musical sounds. They need, first of all, to make physical responses to the sounds of music. The activities described in this strategy will lead to experiences which will help every child develop listening skills and an appreciation for a selection from the Baroque Period.

Objectives

The child, after participating in the following activities, will:

1. Begin to internalize concepts of soft and loud in the music he hears.
2. Progress from active exploration of these sounds with his body and classroom instruments to quiet identification.
3. Learn to identify percussion and woodwind tone colors.
4. Demonstrate through his attentive participation that he has developed an appreciation for a composition from the Baroque Period.

Materials

Recording -

Handel: "Bouree" for *The Royal Fireworks Music*

(Sources: Adventures in Music (RCA Victor)

Bowmar Orchestral Library (Bowmar Records)

Musical Sound Books (Musical Sound Books)

Instruments -

drums

triangles

rhythm sticks

tambourines

wood blocks

finger cymbals

Sequence of Activities

The following activities should be presented over a period of several days:

*First day*

Display a variety of instruments on a table. Say to your children: "You may be able to make loud or soft sounds with these instruments. Perhaps one will make only a soft sound and another will sound both soft and loud. You may take turns to find out."

They will discover, through individual experimentation, that most of the instruments can produce both loud *and* soft sounds. Triangles and finger cymbals are soft sounding instruments.

*Second day*

Prepare your group for their first exposure to the "Bouree" by reminding them of the soft and loud sounds they have discovered while playing instruments. Then tell them they may hear both soft and loud sounds while they listen to a recording. Play the selection.

Suggest that they make soft or loud sounds with their hands or their feet as they sit and listen a second time. They will discover that there are alternating soft and loud sounds as they clap their hands or tap and stamp their feet.

*Third day*

Remind your group of the alternating soft and loud sounds they made while listening to the recording the previous day. Tell them they are now ready to move around the room while they listen. Preface their actual response to the recordin by having them experiment with ways to walk softly or loudly without musical accompaniment. You may add another activity by providing soft or loud cues with a drum.

Observe your children while they respond to the "Bouree" with expressive movement. Select several children who are expressing the varied moods of the music by responding in different ways and have them move again while the others observe. The entire group should have repeated opportunities to move again after observing these examples.

*Fourth day*

Your group is now ready to listen to the "Bouree" in a different way. Prepare them for this change of emphasis by playing recordings of the oboe and tympani (Meet the Instruments - Bowmar Records is one recommended source). Displaying pictures of these instruments may help children identify them while they listen.

Tell your children they will hear the oboe and the tympani as they listen to the Handel selection again. Play

the recording two times. The first time simply ask them to tell you when they hear the two instruments. Play the selection again. Play the recording two times. The first time simply ask them to tell you when they hear the two instruments. Play the selection again after remarking that one instrument may play in the soft sections while the second plays a solo between the soft and loud sections. They will hear the oboe during the softer parts and the tympani introducing the loud sections.

## Equipment and Resources

### Basic Equipment

The items listed under this heading are essential for the successful implementation of a preschool music program.

Record Player

The player should have both volume and tone (bass - treble) controls. A component stereo sound system should be provided if possible.

Autoharp or Chromaharp

fifteen-bar educator model

Other Classroom Instruments

drums

tuneable head drum (one)

tom-toms (provide one for one-third to one-half of the number of children)

large coffee cans with plastic lids are an acceptable substitute

rhythm sticks

Sticks should be available in sufficient quantities so that every child has at least one to play. Sticks made of ten- to twelve-inch lengths of one inch dowel rods produce a more musical sound than commercial sticks. They should be painted in the three primary colors.

resonator bells

A twenty-five-bell, two-octave set is necessary for the activities described in this chapter.

Song Collection

A basic series kindergarten or early childhood collection is appropriate for both nursery school and kindergarten classroom use.

Recordings

Recordings are essential for the effective presentation of expressive movement and listening activities. The following sources are recommended:

Music for Listening (L001), *Discovering Music Together* - Early Childhood, Follett Educational Corporation. LOO1 - Music for Listening

* *Adventures in Music*, RCA Victor
Grade I
Grade II

* *Bowmar Orchestral Library*, Bowmar Records

* *Musical Sound Books*, Musical Sound Books

Other: Semitone Staircase (bell ladder), Peripole

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* Specific recordings appropriate for expressive movement and listening activities are listed in:

Smith, Robert B. *Music in the Child's Education*, New York: The Ronald Press, 1970.

Chapter 4: The Early Childhood Rhythmic Program
Chapter 6: The Early Childhood Listening Program

## CHAPTER 3
## INDIVIDUAL PROGRESSION IN THE GENERAL MUSIC PROGRAM

### Philosophy

The philosophy of individual progression is by no means a new concept, having frequently been applied to so-called "skill" subjects such as reading and mathematics. The basic concept is that much instruction is individualized; the child participates in planning his own program and progresses at his own speed. Attention is not focused upon a class as a whole but upon the interests, needs, and abilities of the individual child.

Every effort is made to involve the child very directly in planning his own program; to accept responsibility for his own learning; to feel that what he does is relevant, satisfying, and results in learning. Trust of each child is basic and each teacher must sincerely believe that each child wishes to do his best and should be allowed to emerge in his own way.

Instruction in music should satisfy the individual need to understand tonal beauty and to clarify the expressive qualities of sound that are absorbed informally from our surroundings. It follows, then, that music education will help the child become critically intelligent about musical shapes, design, and form, and to comprehend the character of musical elements. Attention is focused upon the learner and his ability to perceive and understand the artistry and expressive quality of music.

### The Combination of Philosophies

Music educators must be aware of the child as an individual who, under the guidance of the teacher, will progress through an organized curriculum of study in music at each level. Evaluation will reflect the success and progress of the child's individual program.

The child participates with the teacher in planning his own program and moves from one level to another at his own rate. This does not imply that all instruction is individualized by any means. Children are taught in small groups, larger groups, or the total group, as the need arises.

Understood objectives, then, are to encourage certain kinds of responsible behavior. The child should respect the rights of others to enjoy and use community property and the right of others to learn. The child should function as a responsible member of the group. Within the classroom, the teacher's function is to suggest, assist, and evaluate.

Demonstrations, given by pupils for the rest of the class, may be developed through practice or individual study. Group stimulus seems to encourage further exploration as well as individual achievement. In other words, children like to perform. Each child within a class is at a different level of musical achievement and, therefore, should have the freedom to succeed.

### Organization for Teaching
### Self-Contained Classroom

Individual progression may be used in any number of classroom situations. It may be achieved in the conventional graded, self-contained classroom. In this instance the music teacher spends much time and energy assembling, moving and removing equipment each period. A large cart of some sort is helpful under these circumstances. However, this does not eliminate the self-contained classroom from the individual progression experience.

### The Cluster or Ungraded Classroom

Individual progression may also be applied to more innovative ungraded situations of which the so-called "cluster" or "pod" is an example. In such an organization, the grouping of 25 or 30 children by grade level is abandoned in favor of much larger groups who range through several age levels. For instance, there may be a "Primary Cluster" of 6-8-year-olds, an "Intermediate Cluster" of 9-11-year-olds. Whatever the age range they are ungraded large groups, combined because they fit certain age ranges rather than grade levels.

Such a cluster is handled by a team of teachers which includes all curriculum areas. The team must appreciate that each area is as basic a learning experience as reading or understanding mathematical concepts.

The success of any team teacher organization depends upon gathering together a group of teachers with the necessary specialized abilities, with a common philosophy and goal, and with an ability to work together. Ideally, all teachers on the team must meet together every day to discuss ways to satisfy the needs of the total group and the individuals within it. The sharing of ideas and information concerning each child as he performs in all areas is invaluable, although time-consuming. The success of applying individual progression to a cluster depends upon the team's dedication to that approach to learning. The music teacher in the cluster team has a designated place for teaching, either in a classroom or in part of the "open" instructional area.

### Music Learning Center or Laboratory

If space is available for a music room, the development of a music learning center is very desirable for music instruction in either traditional or innovative schools. Equipment, books, and materials are assembled and organized within one room. Children soon learn to be responsible for the care and maintenance of all of them. Physical requirements are more simply managed if everything is in its place and in a single room. That classroom becomes, not the "Music room," but the music learning laboratory or music learning center.

## The Open Music Laboratory

A laboratory experience can be a part of the daily, scheduled music period, or it can be an addition to the daily music schedule. In the latter instance, the laboratory period takes place during the music teacher's so-called "planning" or "free period." Children come to the laboratory at the discretion of the classroom teacher, or during recess, to practice, explore or demonstrate for their peers those skills of performance, composition or listening which are necessary for the understanding of musical concepts. In the "open" school, children often schedule their own daily program. A music laboratory - learning center would be essential in such a school.

In the learning laboratory age groupings are no longer important. Children come, as to a library, to pursue individual or small group projects. The open laboratory frees the child from the class structure so that he can proceed at his own learning speed in his own learning style. He will develop sensitivity, enjoyment, skill, and confidence through his own efforts to achieve, without the pressure of competition, in the full knowledge that he is developing something of worth to contribute to the class. In the laboratory, the role of the teacher shifts to that of a resource person who provides and maintains a relaxed, supportive atmosphere in which learning takes place. The teacher is available to suggest alternative ways to accomplish a task, to encourage, and to help when needed. This laboratory frees the teacher to develop critical standards of evaluation for each child, based upon actual performance. The teacher also can know "how" each child progresses toward achievement in musical understandings and skills. The teacher has the time to become sensitive to the individual child.

## Summary

Learning to perform (sing and play), to compose, or to listen is a personal experience. A child cannot learn or experiment comfortably as the whole class watches and waits. Therefore, the laboratory is structured for the child. Individual skills do enhance the final result of group work and can develop simultaneously with group work. A well-prepared teacher is the crucial factor in individualizing instruction. The teacher will ignore grade levels and deal with the individual.

## Outline of Activities

### Singing

Singing is the central core around which several musical learnings can be developed. Under comfortable conditions most children enjoy singing in a group. Related experiences, such as identifying rhythmic and melodic motives, playing instrumental accompaniments, and composing songs built on similar scale patterns, can be practiced simultaneously by individuals or in small groups.

I. Objective

Each child will identify his own musical needs, and select the manner in which he can develop musical understandings to gain aural and visual understanding.

II. Strategies

(The following typical strategies have been suggested by children and used simultaneously in one classroom.)

A. Sing the melody

1. Find patterns which move by skips.
2. Outline the tonic chord within the melody.
3. Sing syllable names instead of words.
4. Sing letter names, then play the song on resonator bells.

B. Play the accompaniment

1. Play the chord patterns on the autoharp, ukulele, or bells.
2. Improvise an ostinato pattern to play while singing the song.
3. Play the piano accompaniment from the teachers' manual.

C. Transposition

1. Change the chord pattern of the song to another major key; then to a minor key.
2. Change the song to a pentatonic scale pattern.

D. Composition

1. Compose a sound collage to tell the story of a song by

a. Choosing one instrument to represent each character or event.

b. Deciding what sounds will set the mood for a story.

E. Movement

1. Pantomime the story of a song.

2. Add appropriate accompaniment to the movement.

F. Listening

1. Play a recording which includes the same scale pattern or the same rhythm pattern as the initial song.

2. Play a recording of a folk song. List the ways the singers change the verses. Apply these changes to the song.

III. Summary

A. The child selects and plans his own learning activity.

B. The task of the teacher is to approve and facilitate the choices of the child.

**Interpretive Movement**

Interpretive movement or the physical response to sound is crucial to the learning process of the young child. It is an aid to hearing, feeling, and finally, to the visual understanding of rhythm symbols. Rhythm should be felt and expressed by the whole body and, thus, responsiveness to the expressive qualities of music is developed.

Formal or patterned movement can be developed through large group activities. Individuals or small groups will also develop impersonation, dramatizations, singing games or creative expression of an emotional response to music.

I. Objective

The child will move spontaneously to music.

A. Each child will express in his own way what he hears in the music.

B. Each child will perform informally for the class through movement.

II. Strategies

A. Listen to the music

1. Suggest a title.

2. Use words to describe the music.

3. Show by body movement how the words "look."

B. Let's pretend

1. To be something else.

2. To be someone else.

C. Guessing game

From the response of the child to the music, the other children will try to guess what the music is saying to him.

D. Follow the leader

Each child will have an opportunity to be a leader while the others imitate his movement.

E. Record selection

The child chooses the record which satisfies a need of the particular moment.

III. Summary

A. The responses are not structured by the teacher.

B. The task of the teacher is only to structure the situation in which these responses may take place.

## Composition

Composition is a truly personal, creative process. It results in an expression of music and can reflect the individual, creative responses of the child. It can take place as a result of organized study in music, or it may be the result of individual response to beauty. Composition is a quiet, reflective activity. To compose either alone or in a group is a frequent activity of children with the resulting music illustrating the sounds of Halloween, songs with certain moods or ethnic characteristics, songs to play or to sing in class, percussion scores to accompany songs, and electronic or chance music.

I. Objective

Each child will have an opportunity for creative response to music.

II. Strategies

A. Rhythm accompaniment

1. Indicate the meter, accent, and melodic rhythm.

2. Play each pattern on a different instrument while singing the song.

B. Haiku poetry (pentatonic scale)

1. Chant the rhythm of a haiku poem.

2. Transfer this rhythm to bells selected and arranged as a pentatonic scale.

3. Write the bell pattern (melody) on manuscript paper.

4. Correct, duplicate, and distribute copies of composition to class.

C. Sound Collage

1. Select an event (i.e., Halloween, rising in the morning, after school). Interpret this event by playing percussion instruments.

2. Organize these sounds on paper in order to repeat the music.

III. Summary

A. Composition can result from the study of scale patterns in selected song material.

B. Informal composition can be the result of a child's spontaneous reaction to a particular moment.

C. Teachers should record and retain for class use that music which their classes compose.

## Listening

Attentive listening is an art which is difficult to practice in these times when our ears are assaulted by a barrage of sound. To recognize and remember melodies, rhythms, and other musical characteristics, the child must be alert to the expressive qualities of a composition.

I. Objective

The child will develop perceptive understanding of form, style, design, melody and rhythm in recorded compositions.

II. Strategies

A. Provide a "hearing" for selected music

1. Emphasize that element which seems pertinent to the age and stage of the listeners.
2. Relate the abstract ideas represented to the experience of the listener.

B. Open discussion of the characteristics of the music

1. Isolation of characteristics for application to other songs or compositions.
2. Discovery of the uniqueness of the particular composition.

C. Provide for individual study of these characteristics through active involvement

1. Use of theme charts which illustrate melody (main themes of the music).
2. Poetry related to characteristic mood.
3. Movement to interpret mood, design, or style.
4. Paintings related to mood, design, or rhythm.

III. Summary

A. Responses to music can develop through related arts.

B. Individual response to expressive qualities develops through intellectual understanding of the elements of the music, and the impact of these elements upon the total composition.

## Playing Classroom Instruments

Playing classroom instruments is an important and invaluable activity in the music class or in the learning laboratory. Musical understanding and skills in performance develop simultaneously as a child plays accompaniments, composes, or uses an instrument to reinforce patterns within a recorded composition. Since there have been repeated references to playing instruments throughout the activities outline, additional specific experiences are not listed here. For further suggestions, see the chapter related to classroom instruments.

## Equipment, Books, Supplies

Obviously the need or the opportunity to accumulate equipment and supplies will be an individual matter in each community. Regardless of class structure, (traditional or non-graded) individual progression implies that a variety of instructional materials in varying degrees of difficulty are needed. Basic text series offer such an option; however, the indication of grade levels is often a deterrent to children who need simple music. The teacher should plan for a gradual accumulation of equipment and supplies to add to the existing materials. If the administration is aware of this plan for a systematic acquisition of material, there should be a reasonable chance for success in funding the program. Emphasis is placed on the creative use of existing inventory, not upon the need for additional materials.

### Equipment

Autoharps

Cassette player-recorder

Dulcimer*

Guitar

Hand bells

Orff instruments, assorted

Organ, electric

Piano

Piano, electric, with headset

Pentatonic bells*

Phonograph, with headset adapter

Projector, filmstrip

Projector, overhead

Recorders

Resonator bells

Rhythm instruments, assorted

Xylophones, chromatic

* *May be homemade*

**Storage**

Shelving for books, recordings

Two-drawer filing cabinet for children to use

Four-drawer filing cabinet for teacher use

Filmstrip storage

Cassette storage

Chart shelving

**For the listening center**

Cassette player with filmstrip projector and headset

Cassette player-recorder with headset

**For the performance center**

Electric piano with headset or

*Mobile Music Learning Center* (eight 44-key electric pianos, with speakers and headsets)

*Mobile Guitar Laboratory* (eight electric guitars with headsets, filmstrip projector, tape player, plus twenty-four instructional tapes and filmstrips)

*Electrocomp* Studio Synthesizer

*Electrocomp* Keyboard Synthesizer

**Movable laboratory aid**

Percussion center cart with storage shelves and drawers

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CHAPTER 4
ELEMENTARY VOCAL—CHORAL
(The Singing - Listening Experience)

The singing - listening experience should be the core of the total school music program. This does not mean that the elementary music curriculum should simply be a "singing" program. The vocal experience serves two purposes: (1) it enables every child to develop his aesthetic potential through song; and (2) it provides a catalyst for other areas of a comprehensive music program.

Singing is crucial to the development of the musical skills, attitudes, understandings, and achievements mentioned in other sections of the guide. Therefore, a primary focus of this portion will be an understanding of the way children learn to sing. Singing experiences must be based upon the child's maturational development in the areas of his cognitive, affective, and psychomotor growth.

Listening is basic to any music education curriculum for it is through the aural or "ear" experience that music is apprehended. Perception of musical sounds is the initial step in the formation of musical concepts. Listening is a skill that can and should be developed. Selective attention and perceptual focus are two important aspects of this skill. Listening also lends an added dimension[1] to the music program since by listening a child is introduced to the beauty and complexity of the world's music that is beyond his performing capabilities.

The Early Childhood - Preschool chapter should be consulted for additional objectives, teaching suggestions, and teaching strategies.

**Objectives**

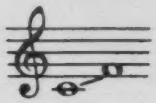
Elementary Vocal Objectives

I. Early childhood - Primary

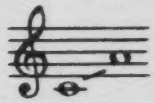
A. Vocal Development

1. Every child will learn to sing tunefully by passing through the following stages:

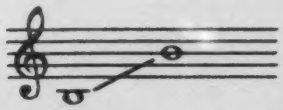
a.



limited range of 3-4 adjacent tones

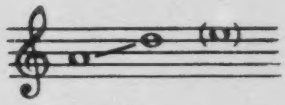
b.

basic lower range of 5-6 tones

c.



extended lower range of an octave

d.



upper range of 4-5 tones

[1] Smith, Robert B. *Music in the Child's Education*, New York: The Ronald Press, 1970. Chapter 6: The Early Childhood Listening Program.

2. The child will develop singing ability most easily if the majority of the songs in the classroom repertoire emphasize limited and lower range melody patterns. Upper range tones should receive less emphasis.

3. The child will learn to sing more quickly and easily if simple melody instruments are added to the vocal program. Resonator bells and a bell ladder (semitone staircase) are the most appropriate equipment for this activity. (See Early Childhood - Preschool: Vocal Acceleration Teaching Strategy.)

4. The child will understand musical notation if he participates in several music periods a week, presented by a music specialist. Line notation and rhythmic notation should precede the reading of more complex music. (See Kodaly)

5. The child will demonstrate through his participation and high level of motivation that he has developed a positive attitude toward singing.

B. Listening Skills

1. The child will develop fundamental concepts about music through discovery.

2. The child should internalize concepts about the following facets of musical elements:

a. Melody

(1) high-low

(2) up-down

(3) same-different

b. Rhythm

(1) long-short

(2) even-uneven

(3) duple-triple

c. Tone Color

(1) moods and styles

(2) vocal tone colors

choral arrangements

soprano-tenor, alto-bass

(3) instrumental tone colors

percussion

woodwinds

brasses

d. Harmony

(1) major-minor

(2) consonance-dissonance

(3) simple accompaniments to vocal selections with contrasting moods

e. Form

(1) same-different

(2) tension-release

(3) specific formal structures

two part (AB)

three part (ABA)

rondo (ABACADA)

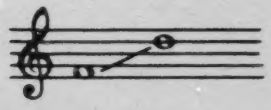
variation

3. The child will demonstrate that he is "turned on" to music as a result of participation in the above areas.

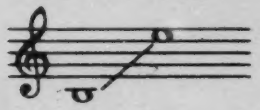
II. Intermediate

A. Vocal Development

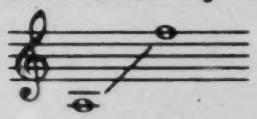
1. The child, by the approximate age of nine to twelve, will develop increased control of his singing voice by the frequent singing of transition range songs.



2. As a result of the above experiences, the older child will develop a basic range from B to E



and an extended range from A to F.



3. The older child should have frequent opportunities to sing songs which are challenging, have more complicated melodies and texts, and which are on a higher aesthetic/artistic level than the songs he performed in early childhood classrooms. (See Teaching Strategy: Juilliard Repertory)

4. The child will show his acquisition of vocal-harmonic skills through successful participation in part-singing activities. (See Teaching Strategy: Singing in Parts)

5. The older child will demonstrate his ability to read rhythmic and melodic notation with ease through a sequentially planned music reading program.

B. Listening Skills

1. The older child moves from discovery to cognitive understanding.

2. The older child moves from simple conceptual understandings to those that are more complex.

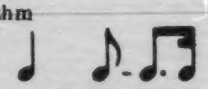
3. The older child moves from inductive learning through discovery to deductive learning and cognition in the following areas:

a. Melody

(1) chord outline - scale

(2) wide skips - narrow skips

b. Rhythm

(1) 

(2) complex meters

(3) asymmetric meters

c. Tone Color

(1) identification of all standard instruments

(2) identification of vocal tone colors

d. Harmony

(1) multiple sounds: vocal, instrumental, chamber music

(2) primary chords

(a) understands function

(b) aurally identifies

(3) polyphonic - homophonic

(4) contemporary accompaniments

e. Form

(1) repetition - contrast

(2) theme and variations

(3) rondo

(4) sonata-allegro

(5) polyphonic forms

f. Style

(1) contrasting periods including social and historical conditions

(2) lives and compositional techniques of different composers

Equipment and References
The Music Room

A well-equipped music room is desirable for the effective presentation of the curriculum described in this and other chapters of the guide. Music specialists who must travel from classroom to classroom are hampered seriously in their efforts to present an effective music program. The equipment listed in this part of the chapter is necessary for effective teaching and transporting it from room to room is impossible in some cases and requires time which should be spent in teaching in others.

Sound System

Inexpensive record players are often a standard equipment item in elementary school classrooms. These players are a dubious asset since the sound is poor; they have a tendency to "break down;" and repairmen are almost nonexistent. A stereo component set is preferable.

Books

Basic music series texts including:

Pupils' edition (copies to supply the entire class)

Recordings

Teachers' manuals

Additional copies of various series, in small quantity

Juilliard Repertory Library

Reference Library Edition

8 Vocal Performance Editions

4 Instrumental Performance Editions

Recordings

Recordings*

*Adventures in Music* series

*Bowmar Orchestral Library*

*Musical Sound Books*

*Keyboard Publications*

Story - lives of composers with filmstrips

Filmstrips*

Jam Handy Organization

Bowmar

Society for Visual Education

Keyboard Publications

* Various sources are identified by name. This is only an attempt to identify available sources, not to endorse a particular product. Teachers are encouraged to select materials appropriate for their classes.

Miscellaneous

Autoharp or Chromaharp

15-bar educators model

Resonator Bells

25-bell set

Melody Bells

Rhythm Instruments

Piano

Flannel and/or Magnetic Board

Tape Recorder (battery-operated cassette is preferable)

TEACHING SUGGESTIONS

Early Childhood - Primary

Vocal

The most basic teaching technique in primary grade singing programs is the selection of appropriate songs. Young children sing lower tones more easily than higher ones (the developmental stages are defined under Objectives) and two types of songs should be emphasized at the beginning of the school year. *Limited range songs* include only three to four adjacent tones ("Hop, ol' Squirrel" is an excellent example) and may need to be transposed down for the beginning singer. *Limited range pattern songs* have a wider range with repeated patterns for beginners. "Hoosen Johnny" and "Going Down to Cairo" are examples.

Several other factors should be considered when songs are selected for the early childhood vocal program. Melody and word patterns should be repeated. Songs should be of permanent value; folk songs are ideal choices. The song repertoire should encompass a variety of musical moods.

Two basic teaching techniques are critical to the primary grade singing program. *Repetition* should be stressed; songs should be repeated many times during a semester. *Tonality control* is an equally critical factor. Young children learn to sing by hearing and attempting to sing the same tones time after time. Songs should, therefore, always be repeated in the same key.

Classroom instruments should be used frequently as teachers implement an effective singing program. Playing instruments will help the child; (1) learn to sing more accurately, (2) acquire necessary concepts about melody, and (3) begin to understand the function of harmony and accompaniments.

Resonator bells are the most versatile classroom instruments. Children will develop vocal accuracy as they simultaneously play and sing melody patterns. They will develop melodic concepts as they play high sounds, low sounds, and ascending - descending patterns. They will become aware of harmony as they play ostinati and simple chords to accompany singing activities.

Prereading and simple reading activities should be included only if music is scheduled daily and presented by a music specialist or a well-trained classroom teacher. Teachers may prepare children for later reading activities by shaping melody patterns with their hands and encouraging the class to imitate their example. Line notation is the next logical and musical step in the prereading area. The child's actual understanding and reproduction of musical symbols should begin with rhythmic rather than melodic notation.

Listening

*Active listening* should be stressed in the early childhood music program. Children will demonstrate their acquisition of listening skills as they sing tunefully, move expressively and rhythmically, and identify a variety of tone colors.

Movement should at times precede and always be complementary to singing - listening experiences. The child will become aware of and internalize musical contrasts such as high - low, fast - slow, and even - uneven most easily through large muscle (gross motor) responses. Children will later show that they can make finer distinctions between these contrasts.

Listening activities should always feature a familiar element. The identification of an instrument should begin with the performance of a familiar song by the instrument. Later the child will respond positively to selections representing a variety of styles and periods as he hears a familiar tone color or musical element in a new setting.

Intermediate

At the Intermediate level singing experiences focus upon the development of vocal quality rather than upon basic vocal development as at the Early Childhood - Primary levels. In order to facilitate this development of vocal quality, material in the transition range should be emphasized. (See Objective II. A.1.)

Part-singing should be a major part of the singing program at this level. A pre-requisite of part-singing is the ability to

sing in unison with understanding and good tone quality. (See Teaching Strategy: Singing in Parts.) Songs of artistic merit from a variety of styles, periods, and ethnic groups should be included in the repertoire. These songs should be more complex and challenging from both the musical and literary standpoints. (See Teaching Strategy: Juilliard Repertory.) In addition, the song repertoire should contribute to the formation and refinement of musical concepts.

Music reading should be stressed only if there are frequent music periods for reinforcement of the reading process. Two different reading procedures are suggested to facilitate music reading: (1) rote - note and (2) note - rote. These procedures permit the student to internalize chordal and scale melodic movement and rhythmic notation, and result in a degree of approximation of the printed page.

Clapping complex rhythmic patterns and conducting lead toward finer rhythmic discriminations. (See Orff) Teachers who are conversant with Dalcroze eurhythmics can use these movements and designs to good advantage at both primary and intermediate levels.

Demonstrations of their band and/or orchestral instruments by intermediate students are important means of refining the students' perceptions of tonal color. Simple acoustical principles inherent in the individual instruments can also be explained and demonstrated by these students. An extensive repertoire of instrumental compositions, e.g., contemporary, electronic, folk, and synthesizer, should be included in the listening program with emphasis placed on the type and variety of tonal colors and combinations available to composers of the different historical periods. An appreciation of the contribution of ancient and newly invented instruments to the historical development of music should be stressed.

Harmonic concepts can be refined through the performance of accompaniments by students who study privately or are in the instrumental classes. Concurrently, the performance skills of these students are also reinforced. (See Teaching Strategy: Singing in Parts and Comprehensive Musicianship) Accompaniments on the classroom instruments should become increasingly more complex and challenging from both rhythmic and harmonic standpoints. (See Classroom Instruments)

Formal concepts which were introduced at the primary level should be continually reinforced and refined at the intermediate level. Exposure and in-depth study of a variety of forms should be included in the singing and listening areas. (See Objective II. B. 3e.) Visual stimuli such as theme charts, musical blue-prints, and line scores to reinforce aural concepts of form should be used. (See Manhattanville)

A two-track approach to the study of style can be emphasized: aural identification and understanding and academic study through library resources. Again, a consideration of all styles, Western, and non-Western, art, folk, popular, is necessary to produce musically literate students. (See Comprehensive Musicianship)

SUGGESTED TEACHING STRATEGIES

**(selected lesson plans)**

**Singing in Parts**

**Objectives**

The activities described in this strategy will help each child:

1. Develop control of the vocal apparatus and widen his singing range.
2. Become more aware of the element of harmony in music.
3. Acquire the ability to maintain his part during the performance of a round.
4. Understand the necessity for using a variety of dynamics, tempi, and accents to interpret the moods and effects of songs.

**Materials**

Songs -

"Blow the Wind"

"To the Dance" (Zum Tanz)

Instruments -

resonator bells (25-bell set)

piano, autoharp or guitar

Other -

tape recorder

recordings

Bach: "Little Fugue in G Minor"

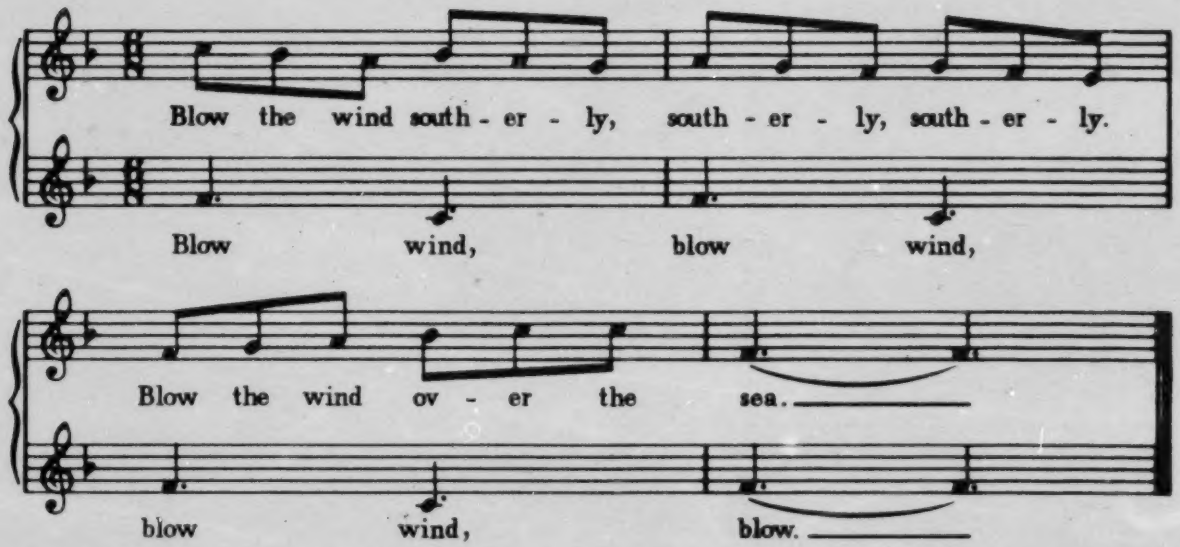
Menotti: "Shepherd's Dance"

**Vocal Development**

Children between the approximate ages of nine and twelve should have the opportunity to sing a number of songs in a range from f to d. (See example below.) They will increase control of the vocal mechanism through practice of this type. Introduce the song, "Blow the Wind," as a unison song. Provide an example for your class by singing the melody softly. As they repeat the song, imitating your example, stress the necessity for deep breathing and breath control.

# Blow The Wind

**English Round**




**Harmony**

Repeat the song later with a different emphasis. Sing the I and V chord roots and tell your pupils they will be able to create an accompaniment for the melody by experimenting with the two tones.

Use an inductive approach to learning by asking half of your class to sing the melody while the other half sustains the I chord root until dissonance between the two parts leads to the necessity to change to the root of the V chord.

**Singing in Parts**

After performing "Blow the Wind" with a simple chord root accompaniment, your children are ready for a more complicated part-singing experience. You may wish to begin this activity by having the class sing in unison while you sing or play the second entrance (II). The round can later be sung in three or four parts since there are three entrances and the chord root accompaniment can be added as a chant. Keep the following points in mind while presenting part-singing activities:

1. Be certain that your groups are balanced by ability as well as by number.
2. Have each child learn every part of the song.
3. Encourage careful listening and discourage loud competitive singing.

**Playing Instruments**

The addition of classroom instruments to singing in parts will often lead to more satisfying and confident performances. The child will maintain his part more easily if resonator bells or other instruments are added to the chant or reinforce the round entrances.

**Creating Music**

Your pupils will become involved in the creative process as they solve several problems related to the performance of a part song. Ask these questions as you continue to develop this teaching strategy:

"What words should we add to the chant?" Encourage your children to experiment with the text. They may decide to use a few repeated words -

"Blow Wind." "Blow Wind."

Perhaps they will decide to sing the complete text with repeated 8th notes as they sing the chant.

"Can you create an instrumental descant for this song by playing some melody tones in a different pattern?" Display resonator bells in the outline of the melody and have individual pupils experiment with different tonal patterns. Descant may be created similar to the following example:

**Form**

Your pupils will become more aware of the organization of music if you emphasize listening as a result of the above activities. Repeat a performance of the round later

in the semester and then tell your class they will hear similar effects in a recording. Play one of the recordings listed under *Materials* without preparation or comment. Then ask your students whether they heard any musical effects which reminded them of rounds they have sung. Play the recording again after you have discussed the polyphonic effects in the round and the recording. They will develop a heightened appreciation of polyphony as a result of these related singing - listening experiences.

### Juilliard Repertory

### Introduction

Intermediate grade children should have frequent opportunities to become familiar with a variety of music. The most effective way of acquainting them with music of many periods, types, and styles is through vocal - choral experiences. This approach is stressed because the child is actively involved in the learning experience.

The Juilliard Repertory Library provides vocal - choral materials which will broaden the child's musical horizons. The selection which was chosen for this strategy is a contemporary work. Examples from other periods will provide equally effective means of expanding your pupils' knowledge and understanding of the world of music.

### Objectives

As a result of the following activities children will:

1. Discover that they can create contemporary musical effects.
2. Develop an appreciation for contemporary compositional techniques.
3. Further develop their ability to sing in parts.
4. Create expressive effects with simple classroom instruments.

### Materials

song -

"Rats!"
Karl Korte, *Juilliard Repertory Library: Reference Library Edition*, 1970. pp. 152-53.

instruments -

wood block

sticks

guiro

triangle

tambourine

resonator bells

other -

tape recorder

### Creativity

Pass out copies of the text. Read the poem aloud with your class and then discuss the meaning. You might ask the following questions:

"Can you find places where instruments will intensify the meaning of the words?"

"How could we divide the text so that two groups could participate?" "Are there words that are more appropriate for girls or boys?" (They may decide, in common with the composer, that "rats" is an ideal word for boys.)

### Performing Contemporary Music

Play and compare several recordings of contemporary music. Briefly explain the reasons they sound different. Polytonality and atonality are two approaches you might compare. Then pass out copies of "Rats!" and analyze the arrangement with your class.

Play the girls' part first. Ask your pupils to tell you whether they hear dissonance as they listen. They will discover that the melody is traditional with a few unusual intervals.

Then have your group chant the text in rhythm. They will discover that the rhythm has a more contemporary sound than this melody.

Now play the accompaniment as they repeat the chanting performance. It will be obvious that the most contemporary part of the selection is the piano part.

### Singing in Parts

Your children will discover that this is a very easy song to learn to sing. They have solved the rhythmic problems during the chanting activity and they have chanted with the accompaniment.

One additional activity will accelerate the learning process. Place the f minor scale on the chalkboard and have your pupils sing the scale outline. Then they should examine their music to discover which scale tones are used in the melody. Have them practice these patterns as you point them out on the chalkboard. A few intervals may need additional practice.

### Additional Activities

Your children will enjoy hearing and performing other contemporary selections after this introduction. Several of the rounds are unusually attractive. Music of the Renaissance will be equally interesting to you and your pupils. Several outstanding Christmas selections are included in this part of the collection.

**Listening**

**Objectives**

As a result of this singing - listening experience, the children will:

1. Identify two forms (1) binary, and (2) theme and variations.
2. Identify melodic movement by steps and by skips.
3. Identify and conduct 4/4 meter.
4. Sing correctly and rhythmic patterns.
5. Differentiate between the tone color of strings and woodwinds, i.e., flute.
6. Recognize that contrasting dynamics and contrasts between legato and staccato add to the total musical effect.

**Materials**

Song -

"March of the Three Kings." A Provence Carol.

Recording -

"Prelude and Farandole" from *L'Arle'sienne Suite* No. 1. Georges Bizet.

Sing -

"March of the Three Kings."

Listen for Form

"How many sections do you hear?" 2.

"There are two large sections, A and B. Each large section contains two paired four-measure phrases. The second phrase of each group begins as does the first phrase with which it is paired, but ends differently. The over-all form looks like this: A (a a') B (b b')."

Listen for Melody

"Is the March in a major or minor key?" minor.

"Study the melodic line. How does it begin? Does it move primarily by steps or by skips?" Steps and skips along the chord-line. (An advanced class could take the first phrase as melodic dictation.)

Listen for Rhythm

"What is the meter?" 4/4. "Differentiate between the and patterns. Sing with a well-established tempo and beat in order to convey the dignity of the three kings."

Listen for Harmony

"Sing the first phrase as a canon by having the second voice enter two beats late. Tape record your performance. Note the harmonic effects."

Listen to the Recording

"Bizet composed the incidental music for a play, *L'Arle'sienne* (meaning Woman of Arles), in 1872. The play, written by Alphonse Daudet, failed; but the concert *Suite No. 1* that Bizet arranged from his incidental music is still popular today."

"The *Suite* opens with a 'Prelude'. Do you recognize the theme?" "March of the Three Kings."

"Can you determine the meter?" 4/4 meter. "Try to conduct as the theme is played."

"What is the form of the 'Prelude'?" Theme and variations.

"How many variations do you hear?" 4.

"How would you characterize each variation?"

1st variation — Strings and woodwinds legato in a higher register.

2nd variation — Lively and staccato. A gradual crescendo. Faster tones in the accompaniment thicken the texture.

3rd variation — Slower. Bassoon has a staccato counter-melody.

4th variation — Full orchestra. Fortissimo with a decrescendo in the middle and back to ff. An energetic march.

Short coda — Based on the opening tonal pattern. Fades away.

"Farandole." "The farandole, a couples' processional dance, is a popular street dance of Provence."

"What instruments do you hear?" Flute, tambourine, drums.

"How would you characterize the theme?" Lively and staccato, beginning pp with a gradual crescendo to ff.

"The theme of the 'Prelude' and the theme of the 'Farandole' are next engaged in a lively conversation."

"What instruments do you hear?" Strings play 'Prelude' theme. Flute plays 'Farandole' theme. Drums accompany.

"The themes are then combined in a wild, fast, loud climax to the ffff coda which brings these two numbers to an exciting close."

## CHAPTER 5
## CLASSROOM INSTRUMENTS

Classroom instruments are used to enhance musical understanding and to stimulate interest in musical learning through performance. An instrumental experience implies that the child manipulates the instrument. The motor sensory (kinesthetic) experience is fundamental to the development of musical concepts.

Classroom instrumental experiences *for each student*:

1. Enhance the cognitive, affective and psychomotor learnings.
2. Form the basis for many musical concepts through the perceptions developed in these early experiences.
3. Strengthen the students' singing skills.
4. Are effective means for him to acquire musical knowledge, develop musical skills, and perceive an awareness of the elements of music.

### Early Childhood

Any instrument which can be easily manipulated by the individual child and is appropriate to the musical element being emphasized is acceptable. Therefore, it is the teacher's responsibility to structure the activities to provide each child experiences with all musical elements.

### Primary

The elements of music do not change. However, in a spiral sequence of learning the primary child should be expected to develop his understanding of musical concepts and to manipulate instruments requiring more manual dexterity.

### Intermediate

A child at the intermediate level should have developed musical concepts, aural perception, and manipulative skills which will allow him to benefit from more sophisticated instruction.

### Behavioral Objectives

I. The child learns through concrete experiences in feeling and hearing *pulse and rhythm patterns*. The child:

- A. Hears basic elements of rhythm.
- B. Organizes in a creative manner those rhythmic elements he uses.
- C. Notates (in any understandable form) rhythmic movement.
- D. Responds to notation of rhythmic movement.

II. The child experiences melodic movement and clarifies his understanding of the *melodic line*. The child:

- A. Hears the basic elements of melodic movement.
- B. Organizes in a creative manner those melodic elements which he uses.
- C. Notates (in any understandable form) melodic movement.
- D. Responds to notation of melodic movement.

III. The child experiences and clarifies the understanding of *chordal movement and structure*. The child:

- A. Hears the basic elements of harmony.
- B. Organizes in a creative manner those harmonic elements which he uses.
- C. Notates (in any understandable form) chordal movement and structure.
- D. Responds to notation of chordal movement and structure.

IV. The child experiences and understands *expressiveness* in music. The child:

- A. Hears the basic elements of interpretation and expression.
- B. Organizes in a creative manner those interpretive and expressive elements which he uses.

1. The child learns through concrete experiences in feeling and hearing pulse and rhythm patterns.
   A. Hears basic elements of rhythm.

| | Early Childhood | Primary | Intermediate |
|---|---|---|---|
| STRONG PULSE | Through recorded and live presentation:<br>1. Basic beats in a fast and slow tempo<br>2. Duple Meter<br>3. Triple Meter<br>4. Changing Meters | Through recorded and live presentation:<br>1. →<br>2. →<br>3. →<br>4. →<br>5. Compound Meters → | Through recorded and live presentation:<br>1. Basic beat in multiple tempos ranging from very slow to very fast<br>2. →<br>3. →<br>4. Changing meters with changing tempos<br>5. → |
| ACCENT | Through recorded and live presentation:<br>1. Obvious accents in usual duple and triple meter<br>2. Syncopation | Through recorded and live presentation:<br>1. →<br>2. Syncopation → (Folk songs, Calypso, Latin American, etc.) | Through recorded and live presentation:<br>1. →<br>2. Syncopation (Blues, Jazz, Spiritual, Rock)<br>3. Obvious accents in unusual meters (5/4, 7/4, etc.) |
| RHYTHM PATTERNS | Through recorded and live presentation:<br>1. Simple rhythm patterns<br>a. melodic<br>b. divided beats<br>2. Ostinato<br>3. Duration<br>a. sound<br>b. silence | Through recorded and live presentation:<br>1. →<br>2. Ostinato → (Folk, Calypso, Latin American, etc.)<br>3. →<br>4. Polyrhythm (dual rhythm thoughts) →<br>5. Ethnic music → | Through recorded and live presentation:<br>1. →<br>2. Ostinato (Blues, Jazz, Spiritual, Rock)<br>3. →<br>4. →<br>5. → |
| FORM | Through recorded and live presentation:<br>1. Like patterns<br>2. Unlike patterns | Through recorded and live presentation:<br>1. →<br>2. →<br>3. Similar patterns → | Through recorded and live presentation:<br>1. →<br>2. →<br>3. →<br>4. Multiple patterns |

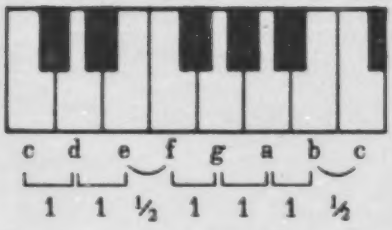
C. Notates (in any understandable form) interpretation and expression.

D. Responds to notation of interpretation and expression.

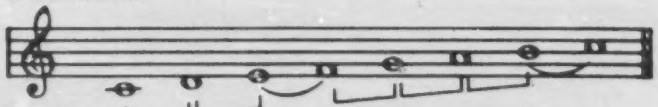
Each of the above objectives could be presented in a musical growth chart as shown in the following example:

**Scales**

*Major Scale* - A particular pattern of whole steps and half steps gives the major scale its distinctive sound. Note that there are half steps between the third and fourth degrees and between the seventh and eighth degrees of the scale.



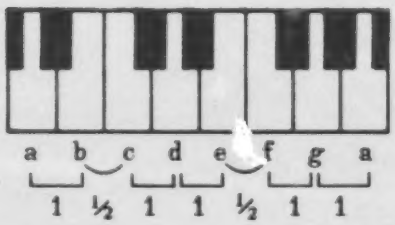

**C MAJOR**



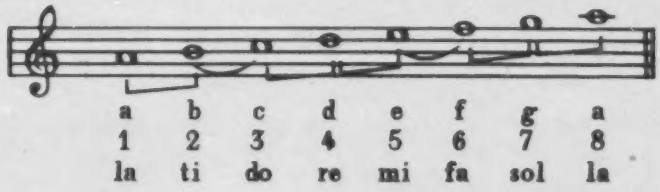
| | | | | | | | | |
|---|---|---|---|---|---|---|---|---|
| Letters | c | d | e | f | g | a | b | c |
| Numbers | 1 | 2 | 3 | 4 | 5 | 6 | 7 | 8 |
| Syllables | do | re | mi | fa | sol | la | ti | do |

If you use this pattern of whole steps and half steps you can construct a major scale starting on any key on the piano.

*Minor Scale* - A particular pattern of steps and half steps is also used for the different forms of the minor scale - the most commonly used forms being the *natural minor*, *harmonic minor* and *melodic minor* forms. A minor scale which has the same key signature as a major scale is known as the relative minor. Below is the natural form of the *A* minor scale (the relative minor scale of *C* Major). The half steps come between the second and third degrees and the fifth and sixth degrees. The tonal center (keynote) is *A* or *la* rather than C or do.

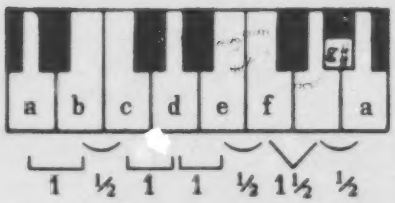


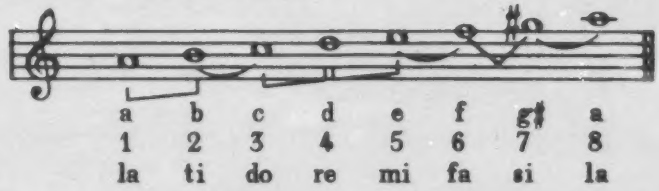

**A minor- natural form**



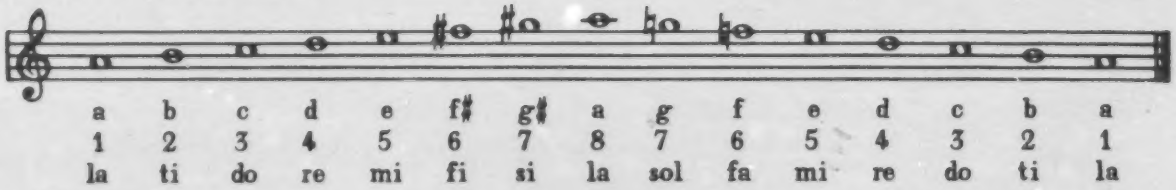
| | | | | | | | |
|---|---|---|---|---|---|---|---|
| a | b | c | d | e | f | g | a |
| 1 | 2 | 3 | 4 | 5 | 6 | 7 | 8 |
| la | ti | do | re | mi | fa | sol | la |

In the harmonic form the seventh degree is raised one half step.




**A minor- harmonic form**

| | | | | | | | |
|---|---|---|---|---|---|---|---|
| a | b | c | d | e | f | g♯ | a |
| 1 | 2 | 3 | 4 | 5 | 6 | 7 | 8 |
| la | ti | do | re | mi | fa | si | la |

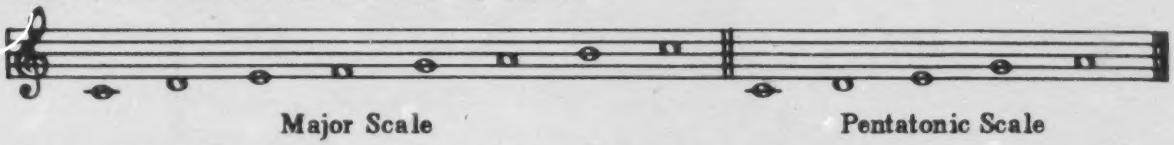
**A minor- melodic form**

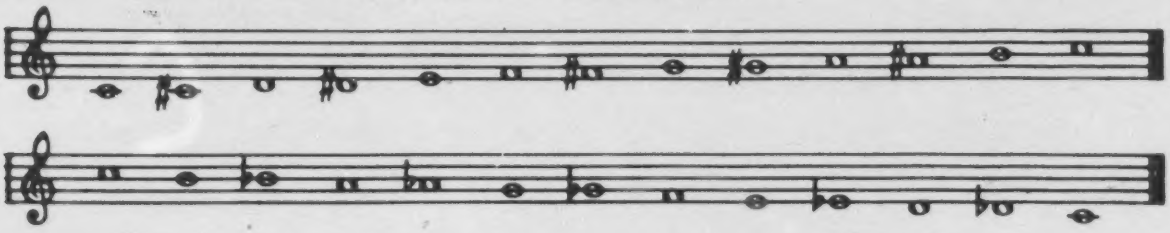


| | | | | | | | | | | | | | | |
|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|
| a | b | c | d | e | f♯ | g♯ | a | g | f | e | d | c | b | a |
| 1 | 2 | 3 | 4 | 5 | 6 | 7 | 8 | 7 | 6 | 5 | 4 | 3 | 2 | 1 |
| la | ti | do | re | mi | fi | si | la | sol | fa | mi | re | do | ti | la |

The sixth and seventh degrees are raised one half step ascending, and lowered descending.

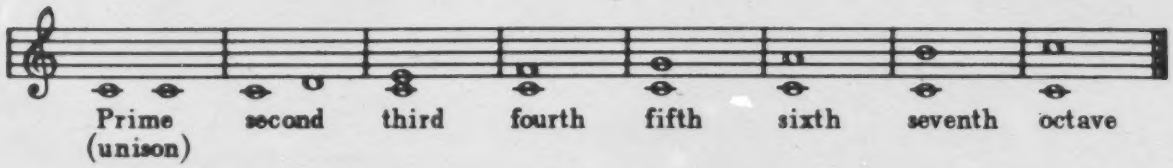
*Pentatonic Scale* - A scale of five tones, reaching the octave with the sixth tone. The most common form of the Pentatonic is the Major scale with the fourth and seventh steps omitted.

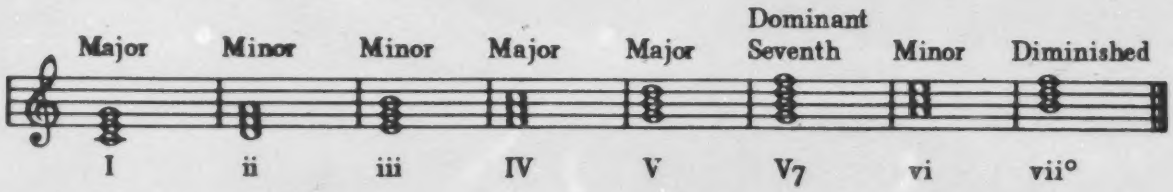



*Chromatic Scale* - A scale of twelve tones, all of which are one half step apart.

Sharps are used in the ascending scale and flats in the descending scale.

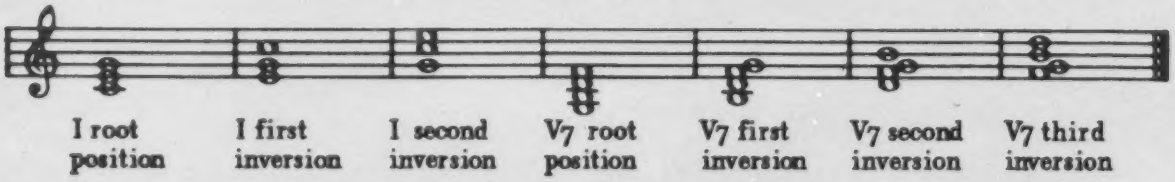
*The Twelve-Tone Row* - A twelve-tone row is a series of twelve tones using all the different tones of the chromatic scale in any order that differs from its original form. (See *Glossary* for a more complete definition.) Below is an example of a possible *Twelve-Tone Row*.

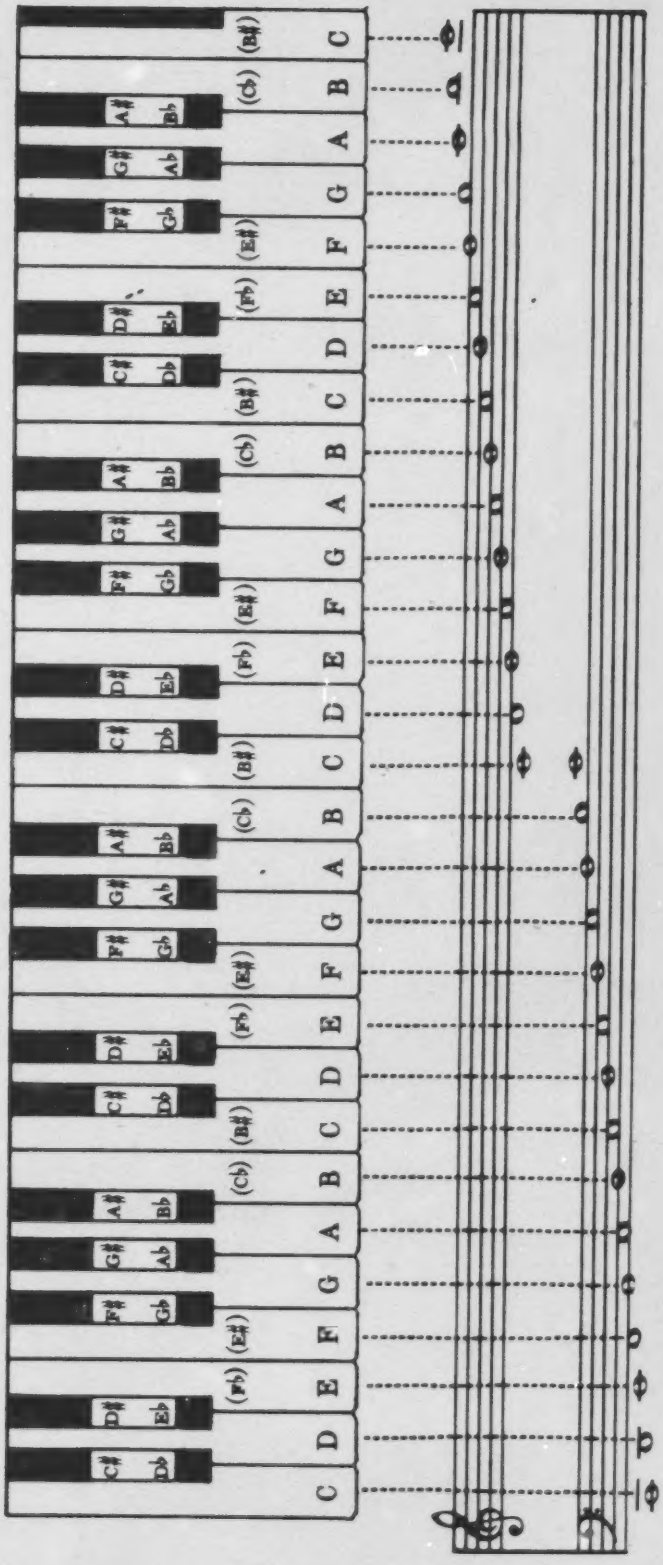
Intervals




Triads or Chords of C Major Scale

Primary Chords I, IV, V, $V_7$

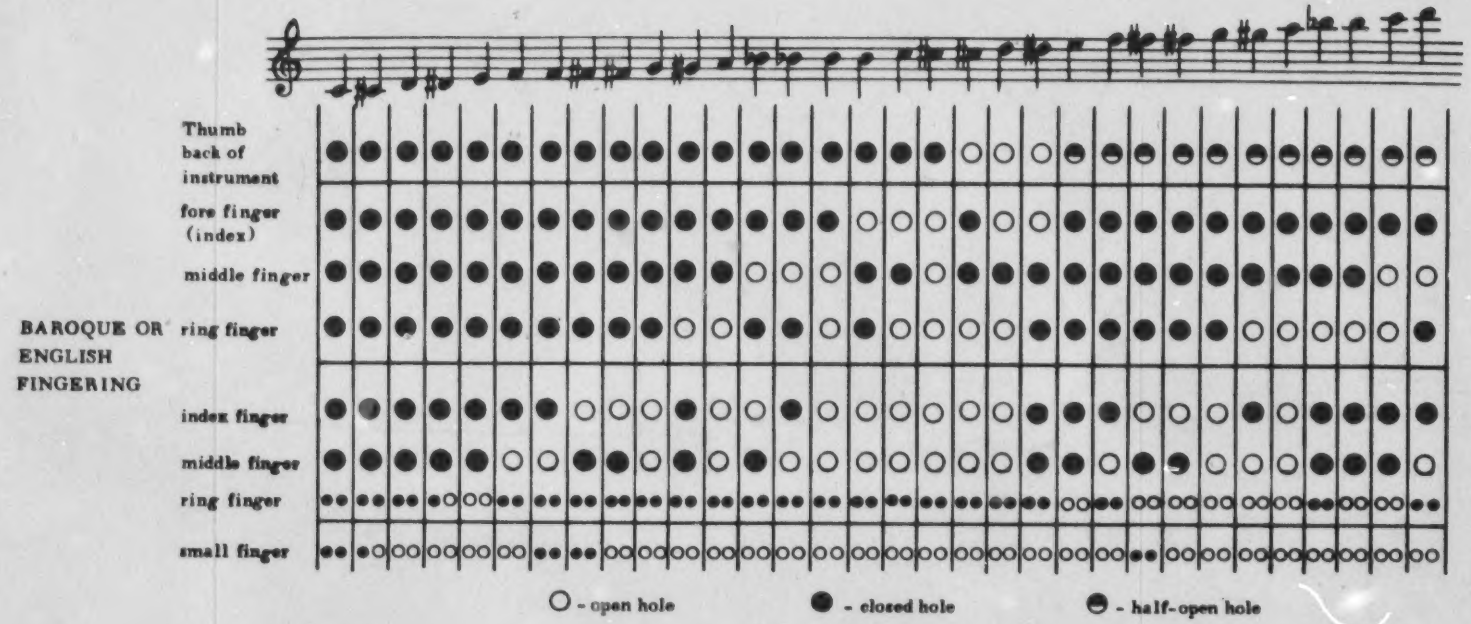
Secondary Chords ii, iii, vi, vii°

Chord Inversion

Keyboard and Grand Staff



# Fingering Chart

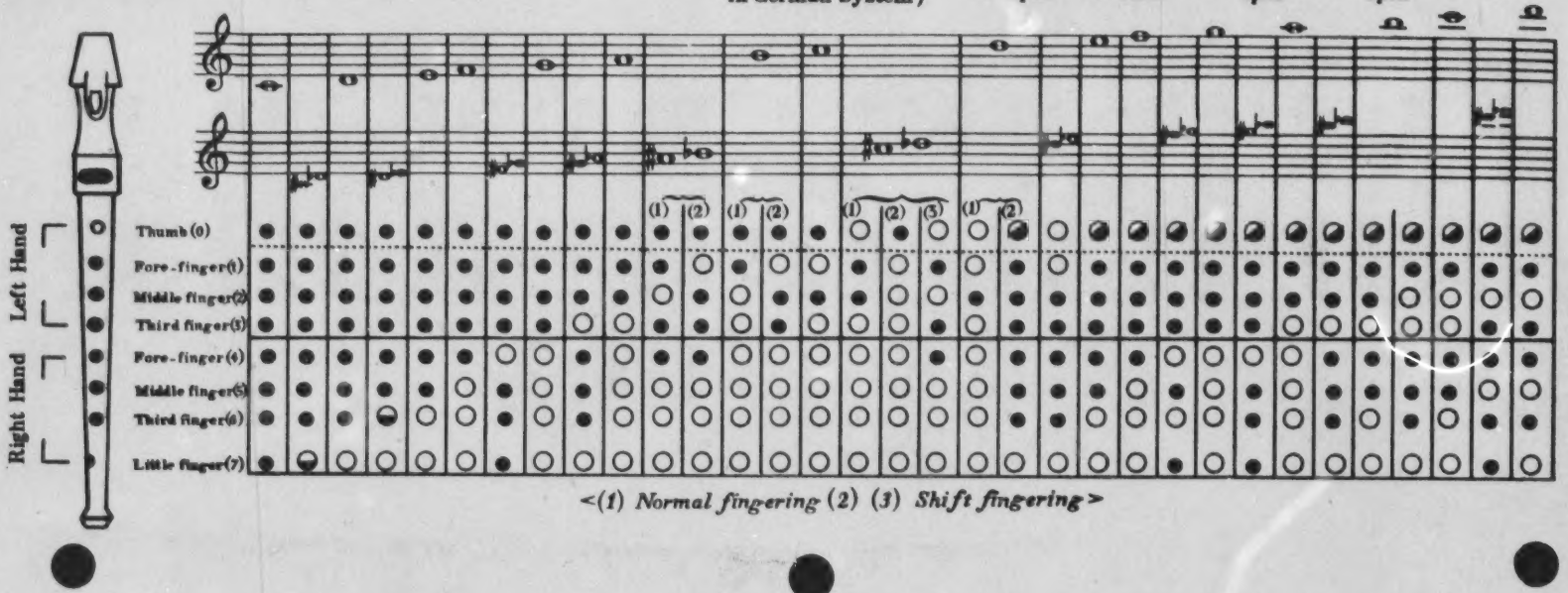
The "C" Soprano Recorder sounds one octave higher than written




## Aulos Fingering System

(World standard 8 holes in German System)

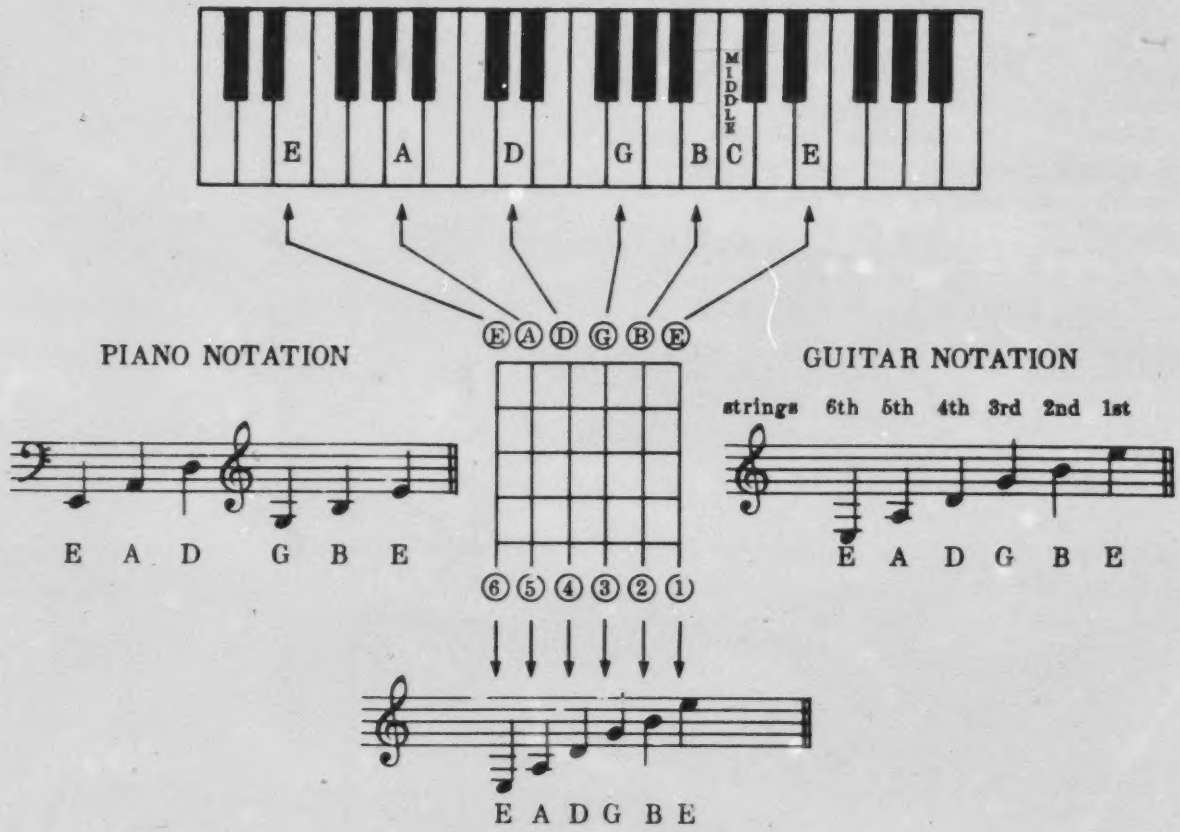
Fully open ● Fully close ◒ Half open ◍ Semi open




<(1) *Normal fingering* (2) (3) *Shift fingering*>

**Tuning the Guitar**

The six open strings of the guitar will be of the same pitch as the six notes shown in the illustration of the piano keyboard.




**Pitch Pipes**

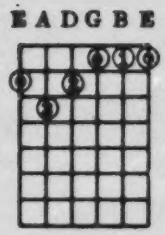
Pitch pipes with instructions for their usage may be obtained at any music store. Each pipe will have the correct pitch of each guitar string and are recommended to be used when a piano is not available.

## Guitar Chords

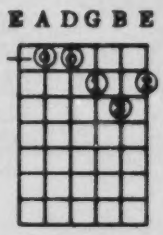
For reference, the following guitar chords positions are shown. While every guitar is not shown hereon, any chord used in the book is shown.

### Major Chords
### Common Positions

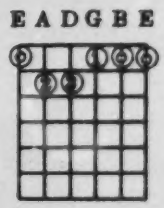
C Major



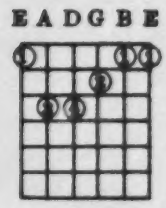

D Major



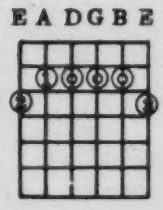

E Major



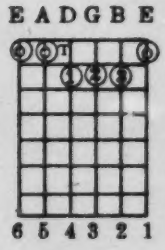

F Major



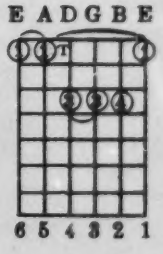

G Major



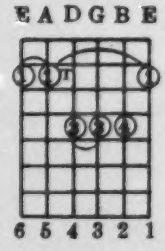

A Major




B♭ Major

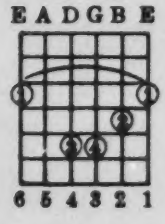



B Major

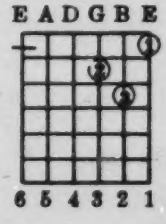



### Minor Chords
### Common Positions

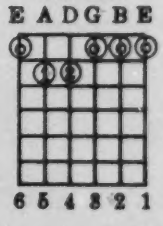
C Minor



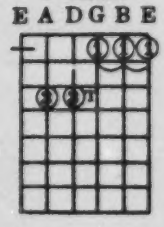

D Minor



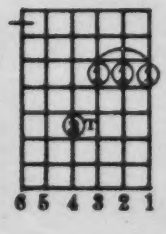

E Minor



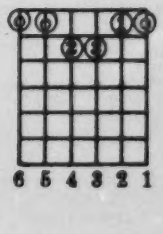

F Minor



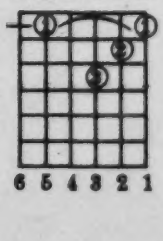

Gm



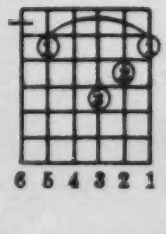

A minor




B♭ minor

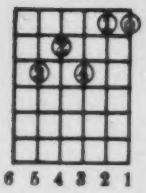


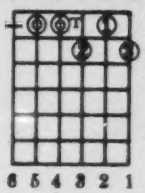

B Minor

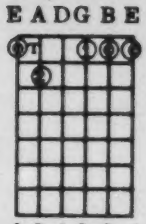


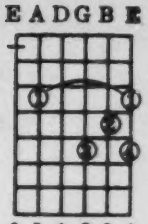
**Guitar Chords**

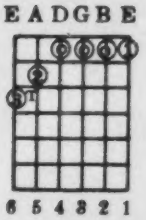
**Seventh Chords**
**Common Positions**
**(Designated by the numeral "7")**

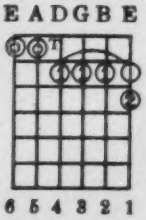
C7
E A D G B E

6 5 4 3 2 1

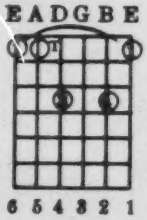
D7
E A D G B E

6 5 4 3 2 1

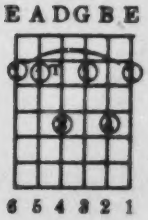
E7
E A D G B E

6 5 4 3 2 1

F7
E A D G B E

6 5 4 3 2 1

G7
E A D G B E

6 5 4 3 2 1

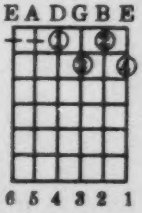
A7
E A D G B E

6 5 4 3 2 1

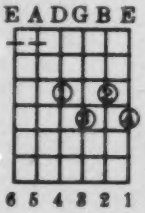
B♭7
E A D G B E

6 5 4 3 2 1

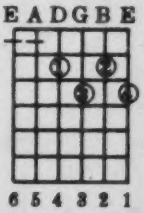
B7
E A D G B E

6 5 4 3 2 1

**Diminished Chords**
**Common Positions**

Basically, there are only three diminished chords, as the notes comprising these three chords are the same notes that comprise other diminished chords. The following are the diminished chords.

C dim A dim
E♭ dim G♭ dim
E A D G B E

6 5 4 3 2 1

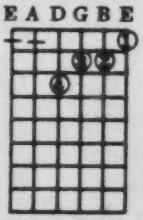
F dim A♭ dim
B dim D dim
E A D G B E

6 5 4 3 2 1

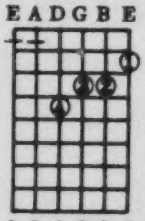
G dim B♭ dim
D♭ dim E dim
E A D G B E

6 5 4 3 2 1

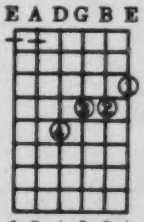
**Augmented Chords**

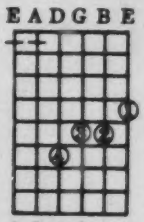
The easier positions of the various augmented chords are shown below. These will act as a reference for the player.

Augmented Chords are designated as "aug" or by a plus (+) sign.

F + A + D♭ +
E A D G B E

6 5 4 3 2 1

B♭ + D + F♯ +
E A D G B E

6 5 4 3 2 1

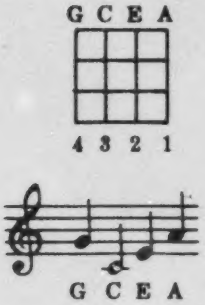
G + B + E♭ +
E A D G B E

6 5 4 3 2 1

C + E + A♭ +
E A D G B E

6 5 4 3 2 1

**Ukulele Chords**

**Chord Diagrams**

For simple instruction, we suggest the tuning of the ukulele in the key of C major (tuned C-E-G-A). If you prefer the D major tuning, use the notation indicated in brackets.

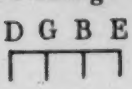
Tuning:

The Common Keys

| KEY (or chord) | MAJOR | MINOR | SEVENTH | DIMINISHED |
|---|---|---|---|---|
| (D) | (D) (for D tuning) C (for C tuning) | (Dm) Cm | (D7) C7 | (D dim) C dim |
| (G) | (G) F | (Gm) Fm | (G7) F7 | (G dim) F dim |
| (C) | (C) B♭ | (Cm) B♭m | (C7) B♭7 | (C dim) B♭ dim |
| (A) | (A) G | (Am) Gm | (A7) G7 | (A dim) G dim |
| (E) | (E) D | (Em) Dm | (E7) D7 | (F dim) D dim |
| (B) | (B) A | (Bm) Am | (B7) A7 | (B dim) A dim |

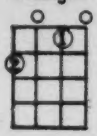
**Baritone Ukulele Chords**

**Major Chords**
**Common Positions**
**(Listed chromatically for simple identification.)**

Tuning:
D G B E

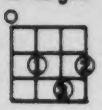


C Major

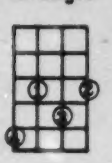


D♭ Major

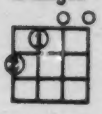
D Major



E♭ Major

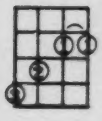


E Major



F Major

G♭ Major
F♯ Major



G Major

A♭ Major

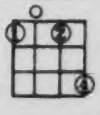
A Major

B♭ Major

B Major

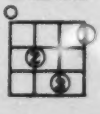
**Minor Chords**
**Common Positions**
**(Listed chromatically for simple identification.)**

C Minor

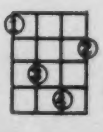


D♭ Minor

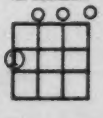
D minor



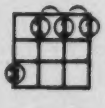
E♭ Minor



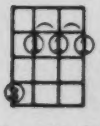
E Minor



F Minor

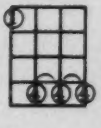


F♯m G♭m

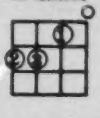


Gm

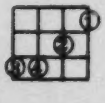
A♭m



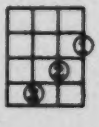
A minor



B♭ minor

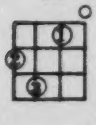


B minor

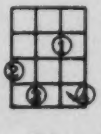


**Seventh Chords**
**Common Positions**
**(Designated by the numeral "7")**

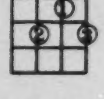
C7



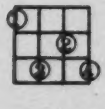
D♭7



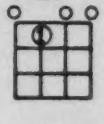
D7



E♭7



E7

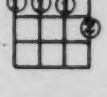


F7

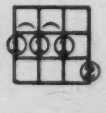
G♭7

G7

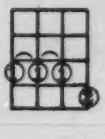
A♭7



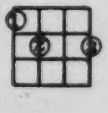
A7



B♭7



B7

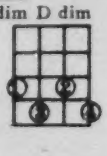


**Diminished Chords**
**Common Positions**

Basically, there are only three diminished chords, as the rates comprising these three chords are the same notes that comprise other diminished chords. The following are the diminished chords. The common name for each is underlined.

C dim A dim
E♭ dim G dim

F dim A♭ dim
B dim D dim



G dim B♭ dim
D♭ dim E dim

**Glossary**

*Atonality* - Absence of a functional or apparent tonal center.

*Augmented Interval* - A perfect or major interval increased by a half step.

*Augmented Triad* - A triad made up of a major third and an augmented third.

*Augmentation* - A compositional technique which presents a theme in notes double the value or duration of those originally assigned to it.

*Cadenza* - An extended section in free improvisatory style usually inserted near the end of a composition to give the performer an opportunity to exhibit his virtuosity.

*Canon* - A polyphonic composition in which one voice is imitated exactly intervallically and rhythmically by another voice.

*Coda* - Concluding section usually based on previous musical ideas.

*Diminished Interval* - A perfect or minor interval decreased by a half step.

*Diminished Triad* - A triad made up of two minor thirds.

*Diminution* - A compositional technique which presents a theme in notes of smaller value or duration than those originally assigned to it.

*Drone Fifth* - Long sustained notes an interval of a fifth apart.

*Dynamics* - Markings which suggest expressive meaning to the music through different levels of intensity (loud - soft).

*Electronic Music* - Any sound or combination of sounds altered or produced by electronic devices (filters, mixers, synthesizers, etc.) and performed by tape recorders alone or in conjunction with live performance.

*Environmental Instruments* - Objects of every day life with which one can produce sounds capable of being organized into some form of expression.

*Form* - An orderly arrangement of all the elements of a composition; a category of such arrangement such as theme and variation, rondo, sonata-allegro, suite, tone poem.

*Fragmentation* - A compositional device utilizing fragments of a motive, or theme.

*Fretted Instruments* - Stringed instruments such as the guitar and ukelele which have finger boards divided by raised lines or bars (called frets) which mark the position for the stopping of the strings.

*Fugue* - A contrapuntal style of composition based on the development of a short theme, which is stated at the beginning by a single voice and imitated in each of the other voices in close succession.

*Harmony* - Simultaneous sound of two or more tones.

*Homophony, Homophonic* - Relates to music that consists of a melodic line supported by a harmonic accompaniment; homophonic texture (vertical) refers to a succession of chordal blocks (parallel harmonic movement).

*Improvisation* - The art of extemporaneous composition, variation or ornamentation within a given framework (rhythmic, melodic or harmonic).

*Interval* - The distance between two musical pitches.

*Melodic Contour* - Shape of the melody or melody line.

*Melody* - A succession of single tones.

*Meter* - A rhythmic element which divides the beats into units or measures.

*Modal* - Melody or harmony in the character of a mode, usually in reference to the church modes as opposed to those based on the major and minor modes.

*Ostinato* - A clearly defined figure or pattern which is repeated persistently in the same voice (usually the bass).

*Percussive* - Striking or shaking any instrument whose sound is produced by a striking or shaking action. The main function of percussion instruments is rhythmic.

*Polyphony, Polyphonic* - Relates to music consisting of two or more independent melodic lines sounding simultaneously.

*Pulse (Beat or Count)* - A unit of measurement which is steady and recurring.

*Quartel Harmony* - A recent term for a harmonic system based on the fourth (organum with additional fourths and their inversions).

*Recorder* - A small wind instrument with a flute-like quality which dates back to the middle ages. The recorder family consists of a sopranino, a soprano, an alto, a tenor, and a bass instrument.

*Register* - (1) The range of an instrument or voice. (2) Any one area of that specific range, such as the high register, the low register.

*Rhythm* - The arrangement of successive patterns of sound and silence in music over recurring pulse and unit beats.

*Rondo* - A musical form in which a principle then alternates with contrasting themes - ABACA, etc.

*Round* - A canon in which the theme is repeated on the same pitch level.

*Scale* - A definite series of tones upon which music is built.

*Suite* - A series of short related compositions under one title.

*Syncopation* - Generally, any deliberate upsetting of the normal pulse of meter, accent and rhythm.

*Tempo* - Rate of speed.

*Theme with Variations* - A musical form based on the principle of presenting a musical idea (theme) in an arbitrary number of modifications, each of these being a "variation."

*Timbre* - The quality or "color" of a tone, i.e., the differences between tones of the same pitch if produced on various instruments.

*Texture* - The relationship of the vertical or simultaneous sounds at any given point in a composition. Texture is influenced by the horizontal, rhythmic, and harmonic movement.

*Tonal Center (Key note)* - The particular key note around which a composition is built; the home tone.

*Triad* - A chord of three tones.

*Transition* - A passage which leads from one main section to another, e.g., from the first theme to the second theme of a movement.

*Twelve-Tone Row* - A twelve-tone row is a series of twelve tones using all the different tones of the chromatic scale in any order that differs from its original form. The twelve tones need not be contained within an octave. The composer uses this series of tones as the basis of his composition.

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**Records (Multi-media)**

All of the following are from: Bowmar
622 Rodier Drive,
Glendale, California 91201.

*Design in Music.* Overhead transparencies of themes of all compositions available.

*Ethnic Dances:* Dances of Hawaii; Mexican Folk Dances; Canadian Folk Dances.

*Know the Orchestra.* 3 book-record sets giving an introduction to the instruments of the orchestra, musical form and style.

*Meet the Instruments.* LP Record and 2 Filmstrips, Posters, Miniature Study Prints.

*Mother Goose Songs and Children's Songs.* Beth Clure and Lucille Wood, eds. Multi-media, Reading Readiness, and Language Arts Program thru nursery tunes, rhymes, and stories.

*Orchestral Library.* Series 1, 11 albums; Series 2, 7 albums; Series 3, 18 albums.

*Play Party Games.* Bryce Bowmar ed., 2 albums.

*Primary Rhythms.* Lucille Wood, ed., 5 albums, also available separately.

*Rhythms to Reading.* Lucille Wood, ed., 12 books and correlated records (each month of the year) and ure Song Book with Piano Score. May be purchased separately or in set. Integration of movement, singing, language, and reading.

*Rounds and Mixers Old and New.* David G. Raumbaugh, ed., 2 albums.

*Singing Games and Folk Dances.* Bryce Bowmar, ed., Albums 1 and 2, Singing Games; Album 3, Singing Games and Folk Dances; Albums 4, 5, and 6, Folk Dances.

*Square Dances and Round Dances.* 3 albums. (Intermediate grades.)

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*Frogpond Symphony.* Lowman and Tyler. King Musical Instruments Co., 33999 Curtis Blvd., Eastlake, Ohio 44094. Record and Filmstrip.

## CHAPTER 6
## MANHATTANVILLE MUSIC CURRICULUM PROGRAM

### Introduction

The Manhattanville Music Curriculum Program was supported by the United States Office of Health, Education, and Welfare. The curriculum evolved through the MMCP is characterized by motivations for sound exploration and processes to stimulate students to organize sound for expressive purposes. *MMCP Interaction* is the publication recommended for early childhood and primary grades. *MMCP Synthesis* is more advanced and is designed for the intermediate grades and beyond. Classroom teachers are encouraged to use *Interaction* and the beginning cycles of the *Synthesis* publication, although the more advanced cycles of the latter should prove most successful when guided by a music specialist.

*MMCP Interaction*, the early childhood curriculum, encourages manipulation and discrimination of sound sources in a variety of settings, many of which are game-like. *MMCP Synthesis* suggests strategies which involve behaviors associated with musicianship such as organization and reorganization of sound, notating, performing, conducting, recording, and evaluating. Processes for compositions suggested in the *Synthesis* are designed for small groups and a few are designed for individuals who may use a portion of or the entire class as performers. A discography is included in both publications and refers to compositions by more mature composers who have incorporated compositional devices similar to those used by young students in their compositions.

The following material is drawn from the two MMCP publications. The writers have, with the permission of MMCP director, Ronald Thomas, paraphrased and used direct quotes from the *Interaction* and *Synthesis* publications. It was felt that this would be the most succinct way to provide an overview of MMCP.

### MMCP Interaction Early Childhood and Primary

Briefly, the *MMCP Interaction* learning program and its goals for the child can be stated as follows:

> *Interaction* encourages the child to explore freely all the possibilities of a given sound source or musical idea.
>
> The teacher accepts and respects the creative efforts, observations, and growing perspectives of the child.
>
> Free exploration of sounds in the classroom includes what may appear to be noise, but noise (creative fallout) is essential to the creative process in music.
>
> Encounters provide the child with opportunities to become intrinsically involved with musical thought.
>
> The child learns from his classmates.
>
> The child interacts directly with other children in group activities related to musical problem solving and cooperative planning.
>
> *Interaction* focuses predominantly on sounds and on music in an aural form; there is little emphasis placed on notation of any kind.

### The Shape of the Curriculum[1]

The early childhood and primary music curricula emphasizes these five areas:

1. The Creative Process

   The child is involved in many different encounters leading to the discovery of new sounds and ideas, and new meanings about the elements, materials, and expressive possibilities of music.

2. Aural Sensitivity

   The child explores sounds in a musical framework.

3. Musical Concepts

   Through sensitivity to sounds, the child can participate in the discovery of the basic concepts of sound manipulation and organization.

4. Skill Development

   The child gains basic skills of performance, conducting, aural discrimination and some translative (notational) skills.

5. Attitudes

   The child needs to develop attitudes about himself as a creative, responsive, and respected individual who can control and express his thoughts and use music as a medium for personal fulfillment.

### Learning Environment - The Music Lab[2]

- The classroom must be a learning laboratory with materials available and arranged to serve the child.
- A Sound Materials Center is essential in the classroom where objects, instruments, and materials for creative exploration are contained.
- Activity carrels (semi-enclosed areas) reduce the volume of sound when covered with absorbent materials, and can be used for individual and small group exploration and improvisation.

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[1] Biasini, Americole, Ronald Thomas, Lenore Pogonowski, *MMCP Interaction*, Second Edition. Bardonia, New York: Media Materials, Inc., 1972, pp. 9-10.

[2] *Ibid.*, pp. 35-36.

- The Sound Materials Center may double as a performance area.
- A Listening Center for students in the classroom is also necessary. It should contain a tape recorder, record player and multiple headphones, with tapes and records for student use.

**Assessment and Reporting**[3]

- Each child should be allowed to develop at his own rate.
- Children's efforts should not be graded for conformity or on the teacher's subjective evaluation of the student's personal gain.
- A descriptive report may identify the child's musical involvement and include his attitude, effort, and behavior in musical experiences.

**Encounters**

When a class is involved with a series of MMCP Encounters leading to the discovery of new sounds and ideas, and new meanings concerning the elements, materials, and expressive possibilities of music, the students will experience music through involvement in the total process of composing, performing, conducting, listening with critical awareness, and evaluating. They will participate as musicians, not as imitators. This is the goal of MMCP. (See also the chapter on Comprehensive Musicianship.)

The Encounters introduced here are intended only as a brief guide to the teacher in implementing the *MMCP Interaction* learning program. It is recommended that the teacher obtain a copy of the complete *MMCP Interaction* in order to understand more fully its purposes and intents.

**Early Childhood - A Single Focus Activity - Guided Exploration**[4]

**Objective**

The child explores a wide variety of sounds and sound-producing techniques using paper of identical or similar quality.

*Procedure*

1. Distribute paper of identical or similar quality to each pupil, or allow each pupil to select his own from a place predetermined by the teacher.
2. Using a sound effects record or a previously prepared tape, play the sounds of a squeaky rocking chair.
3. Invite pupils to try to recreate the sounds using their paper as a sound source. They may work either individually or in pairs.
4. Following an appropriate amount of time for exploration, have the students listen to the various sounds played in imitation of the recording.
5. Play the recording at intervals between performances so that the children can identify and compare.
6. Discuss similarities and differences of the sounds created as imitations. Also discuss the ways in which sounds were produced.
   a. Were the sounds alike? Were techniques different?
   b. Were the sounds different? If so, what could we do to make them sound alike?

**Primary Single Focus Activities**
**Phase I - Free Exploration**[5]

**Objective**

The child explores the many different sounds that can be produced with paper as the sound source.

**Part No. 1 - Passing the Paper Ball**

*Procedure*

1. Pupils stand in a circle, each holding a sheet of paper of identical or similar quality and size. Hold paper with two hands as to hold a tray, so that an object can be caught and tossed with the paper.
2. Pass a ball of paper clockwise from one pupil to the next in the circle. Each pupil should try to catch the ball and toss it to his neighbor with his paper tray.
3. The purpose of the game is to pass the paper ball around the complete circle without letting it drop to the floor. If the ball drops, start again with the next pupil in the circle.

**Part No. 2 - Passing the Paper Ball**

**Procedure**

1. Same as above, but pass the ball as quickly as possible. Use a stopwatch, alarm clock, etc., to set time limitations. Pupils may take turns in setting time limits.
2. Note the time it takes to make one complete circle. Then set up other shorter time limitations as game goals.

Each encounter deals with one facet of musical exploration within a chain of integrated learning experiences. Encounters may overlap; they need not be rigidly followed in sequence.

[3] *Ibid.*, pp. 37-38.

[4] *Ibid.*, p. 53.

[5] *Ibid.*, pp. 41-42.

**Part No. 3 - Making Different Sounds with the Paper Ball**

*Procedure*

1. Same as Part No. 1, but each pupil tries to make a different sound with the paper ball than the sound preceding his in the circle. They may bounce the paper ball on the paper tray, let it slide across the paper tray, shake the paper tray to rattle the paper ball.

2. Two pupils may be selected to decide whether a sound is different enough for the game to proceed to the next pupil.

**Phase II - Guided Exploration**[6]

**Objective**

The child explores a wide variety of sounds and sound-producing techniques using paper of identical or similar quality.

*Procedure*

1. Distribute paper of identical or similar quality to each pupil, or allow each pupil to select his own from a place predetermined by the teacher.

2. Using a sound effects record or a previously prepared tape, play the sounds of a squeaky rocking chair.

3. Invite pupils to try to recreate the sounds using their paper as a sound source. They may work either individually or in pairs.

4. Following an appropriate amount of time for exploration, have the students listen to the various sounds played in imitation of the recording.

5. Play the recording at intervals between performances so that the children can identify and compare.

6. Discuss similarities and differences of the sounds created as imitations. Also discuss the ways in which sounds were produced.

   a. Were the sounds alike? Were techniques different?

   b. Were the sounds different? If so, what could we do to make them sound alike?

**Phase III - Exploratory Improvisation**[7]

**Objective**

The child explores possibilities for musical ideas by selecting and combining sounds.

*Procedure*

1. Using different kinds of paper materials they have selected for themselves, pupils can express the following impressions in sound:

   a. A mouse running across the room,

   b. Two mice running across the room,

   c. Walking through dry leaves,

   d. Walking through wet leaves,

   e. A horse galloping,

   f. Water dripping from a faucet.

2. Students may work together in groups of 2 or 3 if they wish, or create their sound pieces independently if they prefer.

3. Allow sufficient time for exploration and development of ideas, materials, and performance techniques.

4. Tape the sounds performed.

5. After listening to the tape, initiate a discussion with questions such as the following:

   How are the paper sounds of this mouse, walk, or gallop different from those of the previous improvisation we heard on tape?

6. Students may wish to revise some of their own sounds after hearing other students perform.

**Phase IV - Planned Improvisation**[8]

**Objective**

The child selects and uses sounds in combinations for the purpose of expressing a predetermined feeling or idea.

*Procedure*

1. Children plan an improvisation or sound story using a number of sounds made with paper materials which have been explored in previous encounters, and any new paper objects needed for this particular improvisation.

2. Children may choose their own title or topic, or use one suggested by the teacher:

   a. My Jet Plane,

   b. The Mouse That Got Caught,

[6] *Ibid.*, p. 53.

[7] *Ibid.*, pp. 63-64.

[8] *Ibid.*, pp. 73-74.

c. The Fastest Train in Town,

d. The Circus Horse.

3. In groups of 3 or 4 performers, pupils may need a conductor to keep things together.

4. Tape the sound stories, then play them back for the class to enjoy and discuss.

(See: *MMCP Interaction*, Part IV, for additional suggestions.)

**Phase V - Reapplication**[9]

**Objective**

The child broadens his concept of musical expressiveness gained through improvisation and reinforces previous discoveries.

*Procedure*

"What would happen if . . .?" Introduce various musical ideas for students to consider in connection with the previous improvisation.

1. How would your music change if all the sounds from beginning to end were very short? . . . quite long?

2. What would happen to the expressive ideas of the music if you played your music faster? . . . slower?

3. How would your music change if some of the sounds were loud and some not louder than a whisper?

Encourage pupils to answer each question with sounds, i.e., paper, rather than verbalization.

**MMCP Synthesis**[10]
**Intermediate**

*MMCP Synthesis* is a comprehensive learning plan for the intermediate level. The following statements paraphrased from the publication give a brief introduction to the basic premise of the plan.

The MMCP program for the intermediate level is based on a spiral of musical concepts that is developed throughout the curriculum. Concept learning is the principal goal. Through a flexible series of related concept cycles within this spiral curriculum, the student is involved in discovery-oriented strategies. A strategy is a plan of action through which the student is introduced to one new musical idea which he explores using his previous musical learning.

The musical behaviors of MMCP are very closely interwoven with the process of learning. The student is a musician from the moment of the first strategy. He is involved with the creation, production, interpretation, and evaluation of musical thought. The teacher guides the student toward deeper understanding of musical structures while encouraging independent explorations and discoveries.

As a result of their involvement in the experiences of the Manhattanville Music Curriculum Program, the children:

1. Become increasingly aware of the expressive potential in the sound environment through exploration and experimentation.

2. Express themselves creatively through improvisation and composition.

3. Develop performance skills.

4. Become more discriminating in their musical evaluations.

5. Interpret music with sensitivity.

6. Devise, use, and reinterpret various systems of notation.

7. Recognize the necessity to develop technical proficiencies for using and maintaining instruments and sound equipment.[11]

When a class is involved with the strategies in the concept cycle series of the MMCP spiral curriculum, they will experience music through involvement in the total process of composing, performing, conducting, listening with sensitive awareness, and evaluating, and discover for themselves the nature of interaction and relationships in the elements that give meaning to music.[12]

**Principles of the MMCP Curriculum**

The MMCP curriculum is not a methodology applicable at a particular grade level or for one type of class structure, but is intended to serve as an outline of learning activities based on the following principles:

*Focus on Discovery.* Through active experimentation with sounds and structures, the student can discover for himself those concepts of organization and interaction which are fundamental to musical understanding.

*Focus on Concepts and Skills.* Concept understanding is the primary goal. The core of the program is a spiral of musical concepts which begins with the broadest possible view and progresses to levels of higher specificity and complexity.

[9] *Ibid.*, pp. 83-84.

[10] Thomas, Ronald B., *MMCP Synthesis*. Bardonia, New York: Media Materials, Inc., 1970.

[11] *Ibid.*, p. 7.

[12] *Ibid.*, p. 4.

There are three categories of skills related to musical sound production:

1. *Aural* - Identification of pitches, durations, timbres, or dynamics, differentiation of intervals and combined sounds, and recognition of these factors in extended listening.

2. *Dexterous* - Skills for instrumental and vocal performance, and certain areas of conducting.

3. *Translative* - Skills used to work with notation.

*Focus on Today*. The sounds of today's music and concepts that guide it are the most relevant for the study from an artistic viewpoint, but the music of previous times and other cultures must be brought into the study constantly.

*Focus on Totality*. In understanding music no single element of sound or organizational scheme stands alone. Pitch is relative to timbre, rhythm to dynamics, harmony to duration, timbre to tempo, etc.

Active involvement of the student in all areas of the art is believed essential. He must personally experience the creative thought and process of the composer, the interpretative judgments of the conductor, the responsiveness and skills demanded of the performer, and the critical evaluations of the knowledgeable listener.[13]

### Educational Environment[14]

The learning atmosphere should be one in which the student has a great amount of freedom to think and responsibility to act. The classroom should be a place where creative exploration can thrive.

### The Role of the Teacher

The teacher should serve as a guide, a creator of problems, a resource person, a stimulator for creative thinking, sensitive to the creative insights of the students. The creative classroom functions best where the teacher as well as each student is involved in creative discovery.

### The Music Lab

The music lab is an educational environment created to allow and motivate intrinsic involvement, personal growth, and musical insight. Every student becomes involved in the total process of music: composing, performing, conducting, listening, enjoying, sharing, and reacting as musicians always have. It is an experience in real musicianship on the level of the student's own capabilities.

The music lab has several unique features:

1. Several types of related activities are available to the student. Within certain limitations he may select those things that excite his curiosity and imagination.

2. Much of the student's lab time is not scheduled by the teacher. The student is responsible for planning his time to suit his own needs.

3. A large part of lab time is devoted to individual and small group learning activities.

4. The teacher is not constantly the point of focus of the entire class.

5. Much of the teacher's time is available for individual contacts to meet individual needs.

6. The lab encourages use of a wide variety of musical experiences, musical observations, and out-of-school talent and involvement.

7. Many different activities may be going on simultaneously in the lab.

8. Students are encouraged to use their own talents and skills to help others in the class.

9. Planning is based on a large time block rather than from day to day.

10. The experiences of the music lab permit each student to gain respect for himself and from his peers, as a musician and as a creative individual.

### Types of Musical Activity

There are seven major areas of activity in the music lab:

1. MMCP strategies.

2. Student Recitals - Students with performance skills are given an opportunity to share the results of their efforts with others.

3. Listening to Recordings - Several head sets should be available for individual student listening.

4. Research and Oral Reports - Students are encouraged to share research and musical insights with the class.

5. Guest Recitals - Guest performers should be invited to class. The time should be divided between the performance and a question-answer seminar involving the students.

6. Singing - Group singing should be encouraged for the joy and pleasure it gives.

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[13] *Ibid.*, pp. 15-21.

[14] *Ibid.*, pp. 23-25.

7. Skill Development - Each student develops basic skills through a system involving student instructors, the teacher as an expert resource person, and a series of programmed skill tasks.

**Physical Requirements**

With ingenuity, most classrooms can be converted into a music lab:

1. If possible, a room should be set aside containing all the necessary materials and equipment for the student's needs. Otherwise, the materials can be set up in the existing classroom.
2. Areas of the room should be designated as specific stations for skills, listening, strategy work, and recitals.
3. For acoustical considerations, cover the floor with a rug (if possible), the ceiling should be sound absorbent, activity carrels made of cardboard or other materials should be used in various parts of the room.
4. Carrels, tables, and chairs should be light for easy moving and storage.
5. Practice rooms, if available, are desirable and can be effectively used.

## CHAPTER 7
## KODÁLY

The Kodály concept of teaching music[1] is more than a method; it is a philosophy influencing all education in a child's life. The aim is to provide for our youth the knowledge they want and need to become intelligent amateurs — musically literate in reading, listening, singing, writing, and appreciative of the beauty of music. The heritage of folk music may provide the first understanding of and experience with the mother tongue and furnish the basis for experiences leading to the discovery of great musical masterpieces. The desired result is an increased capacity to make value judgments as these relate to both art and entertainment.

The Kodály approach is primarily based on singing, the natural instinct and the natural instrument of each child. The concept is based on the premise that music education should begin very early and should be the core of the kindergarten program where the child should have experienced the elements of music at an early age, the most sensitive years. Singing games, bodily movement and experiences with the elements of music should provide these necessary opportunities. Kodály insisted that music elements must be taught through "living song" materials and not as dry abstract drills.

The Kodály concept is sequential: based on sequential use of relative solmization in singing; sequential discovery of rhythmic concepts through bodily movement, singing, aural analysis and recognition of the elements of music; and sequential development of reading and writing music. The emphasis is on the isolation of each musical element with children hearing and experiencing an element, then notating it, first through use of rhythmic syllables, then sol-fa syllables, then writing on the staff which leads to use of absolute letter names and absolute note values. The attainment of this understanding of rhythmic and pitch notation and the ability to write these elements at various levels of experience are the keys to musical success and a basis on which to build an understanding of music.

Kodály's instrumental program is based on the premise that musical experiences which provide auditory appreciation of music are to be preparatory to and continued as parallel to the study of an instrument. He believed that a child should be given an instrument after he has learned to sing and has developed the skills of inner hearing, reading and writing music at his level of understanding. One of the child's first melody instruments is the xylophone (with movable bars) or bells using the pentatonic scale for accompaniments as well as a means of creating melodies. Another instrument may be the recorder with which the student gains skill in playing and in reading to the extent that sounds of the instrument will be associated with pitch relations found in familiar song and learned first through solfege then transferred into absolute letter names. With the recorder the child experiences the elements of music in his own world of feeling and doing even as he is a part of a group.

In order to more fully understand the philosophy and the methodology of Zoltán Kodály, the teacher is urged to read the selections listed in the Bibliography.

[1] See Bibliography.

**Level I Early Childhood (Nursery - Kindergarten), 3-5 Years**

**Behavioral Objectives**

The child:

Experiences the elements of music through play, folk games, stories, action songs, nursery rhymes, and roll calls.

Develops singing abilities through bodily movement activities.

Discriminates in the selection of texts related to children's vocabulary and which opens doors for creative imagery.

Sings many songs of limited range and uncomplicated rhythm as preparatory experiences for reading and writing music.

Explores the beauty of music through folk music of America and the compositions of great composers.

Experiences with:

A. Rhythm

1. Singing games, action songs to develop locomotor skills, concepts of movement such as slow-fast, space, direction, duration of note values through movement.

2. Sensitivity to pulse, then to accent leading to understanding of duple, triple, and quadruple meter through feeling.

3. Discrimination of rhythmic patterns of words as different from pulse. Use of rhythmic syllables, e.g.,

   ta — Represented by
   tee-tee — represented by
   tah-a — represented by
   whispered "rest" — represented by

   (See Appendix A — Rhythmic Analysis.)

4. Recognition of rhythmic patterns and/or pulse when played by the teacher on the xylophone, recorder, or drum.

5. Development of inner hearing (silent hearing) through many activities of alternating phrases sung aloud then sung silently. Class sings a phrase then claps words of next phrase, etc.

B. Pitch

1. Teach by imitation 20-30 songs for each age level.

2. Use songs with two tones - sol-mi - to develop first concepts of pitch. Next add la, then mi-re-do. Thus, the pentatonic scale is introduced in logical order and reinforced with many songs and many activities added to each song. Diatonic songs are sung at the same time, but not reinforced with solfege until later. (See Appendix C for list of songs.)

3. The child begins to recognize, identify, recall, and reproduce pitch relationships with his own voice.

4. The tones of the pentatonic scale are introduced in logical order and reinforced with the use of hand signs. (See Appendix B for illustrations of hand signs.)

5. Inner Hearing - The importance of developing the ability to hear a melody inside the child's head. Many experiences should be used to reinforce this concept. Songs, alternating phrases sung aloud then silently as a means of inner hearing.

6. Avoid use of piano with 3-5-year-old children as they are developing pitch concepts through solfege. The piano is valuable as an accompaniment and an enrichment to the well-learned songs. The piano is also used by the creative teacher as accompaniments to movement activities.

C. Form

1. Moods of songs with variety of texts appropriate to each interest and age level. Melodies which illustrate high-low, slow-fast, loud-soft, short-long notes, phrases alike and different, all create opportunities to understand the structure of music.

2. Folk songs, folk dances, action songs, and singing games are valuable in creating moods in music which lead to understanding of the organization of musical form.

3. Use of different classroom instruments creates moods in form.

4. Use of many different timbres to develop awareness of sound as organized into musical structure and design.

**Level II Primary (1-3 grades, 6-8 years)**

**Behavioral Objectives**

The child:

Develops his singing voice through use of songs emphasizing the pentatonic scales.

Participates in both group and individual singing.

Participates in rhythmic experiences which precede pitch training, although these are soon combined in games and songs.

Participates in songs and movement experiences with dynamic varieties.

Explores elements of pitch and their relations to the staff through the medium of solfege and the visual symbols of hand signs.

Learns many beautiful songs related to his interests and the age level.

Experiences with:

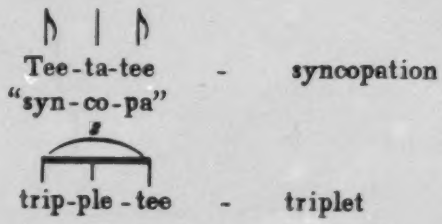
A. Rhythm

1. Rhythmic syllables reviewed from experiences in Level I. If no previous training, many songs should be introduced to prepare for the analysis of the specific elements of music to be studied. Again, songs are introduced through speech, movement, and imitation. (See Appendix A for rhythmic syllables.)

2. Echo clapping, clapping and walking of pulse and word rhythms, canons and ostinatos are polyphonic activities to be reinforced at this level.

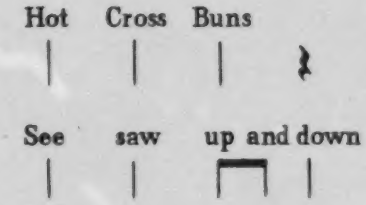
3. Reinforce feeling of duple, quadruple, then triple meters.

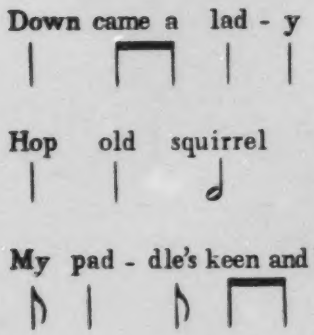
4. Introduce new rhythmic symbols and syllables, e.g.,




5. Introduce the writing of notation through use of stick notation representing the rhythmic syllables of familiar songs. (See Appendix C for suggested song list sequence.)

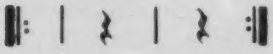
Examples:



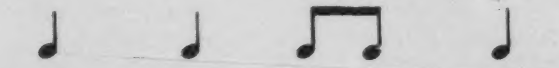



6. Introduce bar lines and accents.

7. Add rhythmic ostinatos to many songs, e.g.,



8. When children are secure with rhythmic notation, transfer to actual note value names, e.g.,

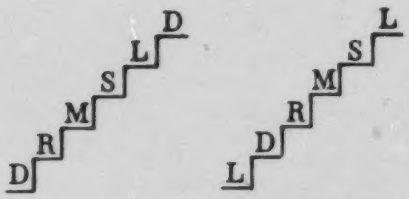



B. Pitch

1. Review all songs, folk games, and action songs which were learned during previous singing experiences. If no background of songs, then specific songs must be taught by imitation and movement to build a repertory of songs with sol-mi, la-sol-mi, mi-re-do, do-do, do-la, do-la-sol, do-sol-mi-re-do which completes the pentatonic scale and leads to the diatonic scale.

2. Reinforce pitch concepts with hand signs. (See Appendix B.)

3. Use ladder to reinforce visual concept of pentatonic scales:




Doh Pentatonic La Pentatonic

4. Use vertical patterns of melodies to review familiar songs and to teach new songs. Point to first letter of each sol-fa syllable for quick recall of pitch relationships, e.g.,

5. Class is asked to "solmizate" (put into sol-fa syllables) many familiar songs as teacher writes on board, e.g.,

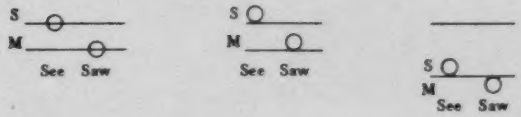
"Cotton-Eyed Joe"

M MM R D M MM S

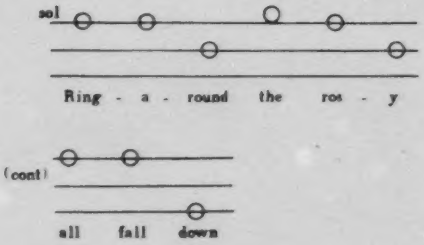
M MM R DS LS LD D

This reinforces horizontal concepts of a melody.

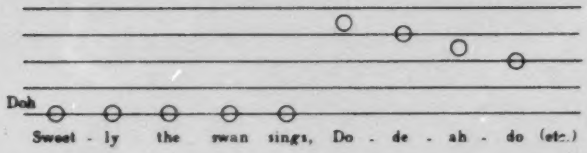
6. Transfer solfege of familiar songs to two-line staff using three locations for "sol" and "mi":




three-line staff:

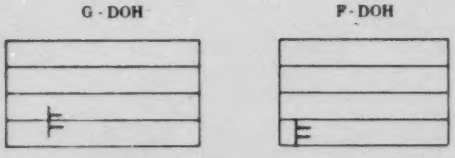


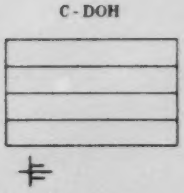
five-line staff:




Many songs should be written now on the five-line staff concentrating on location of solfege at this point. Discs on papers or felt on felt boards are useful.

7. Introduce the Key Sign indicating specific locations for "Doh":

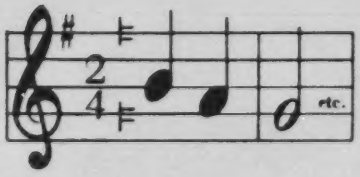



Practice writing many songs using movable Doh in these three locations at first.

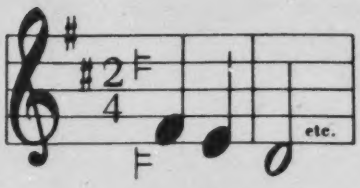
8. During the Level II experiences, children should be introduced to the Treble Clef sign with G as the point of reference. Transfer is now made to absolute letter names of the staff and new locations of "DOH" are practiced. Use of bells, recorders, and keyboard as well as continued vocal activities provide reading experiences from the staff.

9. Important to transfer rhythmic and pitch notation of many familiar songs to the staff, e.g.,




Hot Cross Buns

Transpose as you introduce key signatures:




10. Introduce many songs with both the "Fa" and the "Ti" emphasis. This will now complete the diatonic scale. (See Appendix C.)

C. Rhythm and Pitch

It is imperative that each concept of rhythm and pitch should be introduced separately and explored in many songs and musical activities, but it is necessary to combine them as soon as each is securely learned. In order to write a song, the student uses stick notation, adds solfege, determines actual note values, locates position of Doh or La, then transcribes all this to the five-line staff. Words are added and a song is completed.

During this Level II, it is very important that the child is consciously transferring these experiences with the elements of music from aural recognition to the *printed page in the student's music text book.*

Evaluation of the teaching and the learning that has taken place will indicate the level of success of the music program for both the teacher and the student. (See Appendix E for sample testing suggestions.)

D. Form

1. Continued use of good literary texts appropriate to the interest levels.

2. Creating and improvising forms of canons, rondos, ternary (ABA), questions and answers, echoes, ostinatos using speaking and singing voices, classroom instruments, and movement.

3. Analysis of songs as to phrases that are alike and contrasting. Analysis of phrase endings.

4. Singing of folk tunes and familiar melodies which are to be found in masterworks.

5. Listening experiences using music of selected composers which present an introduction into Baroque, Classical, and Contemporary music.

**Level III Intermediate (4-6 grades, 9-11 years)**

**Behavioral Objectives**

The child:

Reads and performs more complex rhythmic notation as found in selected musical compositions.

Increases abilities to write notation and to use the elements of music in improvisation and creativity.

Increases vocal independence through enriched part singing and other polyphonic activities.

Learns our musical heritage through the study of the history of music.

Experiences the transfer effect of musical training on behavior when there is success and development of musical intellect.

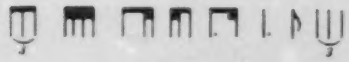
Experiences the elements of music within his own vocal instrument and should be able to transfer this knowledge to other musical instruments more intelligently.

Experiences with:

A. Rhythm

1. Review of all rhythmic notation learned in previous levels.

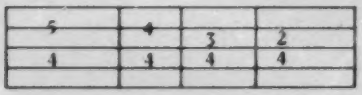
2. Introduction to new and more complex rhythmic combinations of triplets, sixteenths, e.g.,



(See Appendix B for rhythmic syllables.)

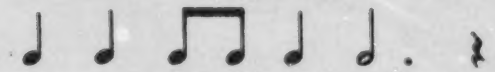
3. Conducting patterns to reinforce meter experiences.

4. Many combinations in songs and exercises to explore changes in meter, e.g.,




5. Use of percussion instruments to reinforce rhythmic understanding through improvisation of canons, rondos, theme and variations and more complex ostinatos.

6. Transfer during first stages of Level III from rhythmic symbols (stick notation) to actual note value names. Emphasis on verbal logic of relationships of note durations after previous kinesthetic experiences, e.g.,



say "quarter, quarter, two eighths quarter half note dot rest"

7. Dictation - writing motifs from familiar songs then later new songs. Many melodies from classics with focus on both melodic and rhythmic structures.

B. Pitch

1. Importance of two-part singing at this level. Introduced first by two-hand singing used by the teacher and later by students.

2. Numerous songs in two-part harmony selected from folk songs and beautiful literature.

3. Many activities to practice two-part singing: e.g., teacher sings one voice line, class the other; one group claps the rhythm, the other sings; one group sings a line, recorders play the other, etc.

4. Many canons used to develop vocal independence.

5. Echo singing - "lining" a song.

6. Study of intervals introduced with hand signs, first with one-hand and then with two-hand singing. Intervals named as solfege is analyzed. Writing of intervals on staff by transfer from solfege to absolute letter names in familiar keys such as F-doh, C-doh, G-doh.

7. Scales - Sing and play major scales using C as the major scale pattern and transfer the "Doh" pattern to other starting pitches.

   Minor scales - Sing and play minor scales using the "La" pattern then transfer to pitch names.

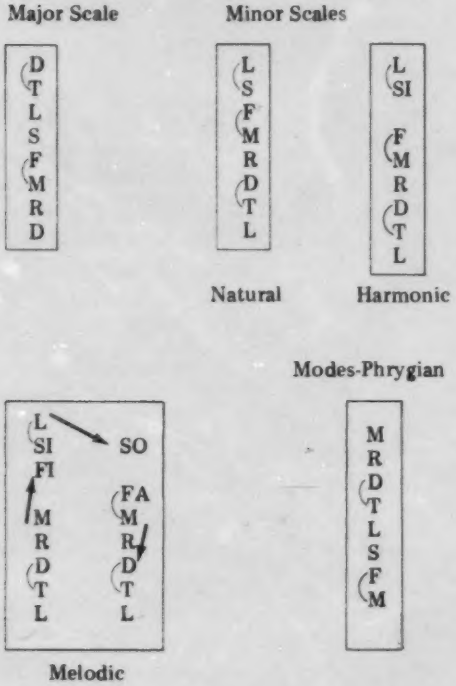
8. Modes - Introduced through solfege as related to diatonic scale pattern, e.g.,

| | |
|---|---|
| LOCRIAN | T D R M F S L T |
| AEOLIAN | L T D R M F S L |
| MIXOLYDIAN | S L T D R M F S |
| LYDIAN | F S L T D R M F |
| PHRYGIAN | M F S L T D R M |
| DORIAN | R M F S L T D R |
| IONIAN | D R M F S L T D |

Students discover use of modes in folk and popular songs, e.g.,

Dorian - "Scarborough Fair." "Up, Up She Rises (Drunken Sailor)"
Mixolydian - "Old Joe Clark." "Every Night When The Sun Goes In."

9. Use of many songs to reinforce solfege by using visual melodic patterns of scales and modes, e.g.,


Major Scale
Minor Scales
D T L S F M R D
L S F M R D T L
L SI F M R D T L
Natural
Harmonic
Modes-Phrygian
L SI FI M R D T L
SO FA M R D T L
M R D T L S F M
Melodic

10. Modulation introduced through use of hand signs which indicates a temporary move to a new key as a new hand sign replaces a previous hand sign, e.g.,

*sol* changes to *doh* in a new key
*fi* changes to *ti* in a new key

11. Chromatics are introduced through familiar and new songs and now reinforced with a new hand sign. (See Appendix D.)

fi = raised fa — "Rig-a-Jig-Jig"
si = raised sol — "On the 25th of December"
te = lowered ti — "Old Joe Clark"

Many songs with chromatics will reinforce these tonal relationships.

12. Triads and chord structures are introduced through use of bells, keyboards, and singing three parts. It is possible to sustain one voice while teacher indicates two parts with hand signs.

13. Introduce Bass clef sign using F (4th line) as point of reference. Discover new locations of F-doh, G-doh, C-doh, etc.

14. In latter part of this level, introduce harmonic structures of chords as indicated by use of I, IV, $V_7$, I, etc.

15. Reinforce the understanding of key signatures in both treble and bass clefs.

16. Dictation should be emphasized throughout this level employing exercises with intervals, chords, melodies in both treble and bass clefs, rhythmic patterns, and modes.

17. Chromatic scales should be introduced and analyzed. From this experience students should explore tone-row serial techniques used today. Solfege is not used in singing atonality.

18. Creative, improvisatory experiences should lead to discovery by the students of the elements of music as used in speech, vocal, instrumental, bodily movement, and all combinations of these activities.

C. Form

1. A review of the basic forms of music as found in the songs used in Levels I and II. Structures are now more complex but based on the elements which have been previously explored in musical experiences.

2. Many forms of music should be explored kinesthetically to both composed music and as improvisations.

3. Many forms of music now explored with use of basic classroom instruments as students add ostinatos, accompaniments, and countermelodies to their singing, dancing, and use of poetry and drama.

4. Larger forms are now introduced through planned listening lessons of works by major composer. A wealth of material is available in this area of study.

5. A continued study of the history of music and the great musical literature of each period. The study of the related arts within a period is imperative in the schools today.

6. There is need for many units of ethnic music.

7. American students need to make discriminative judgments after exploration of jazz, rock, popular, electronics, contemporary art music, and avant-garde music as a part of the current scene.

8. Memorization and performances of themes and melodies of master works which may be expected to be heard in concerts will strengthen the student's musicianship and his abilities to participate as a more intelligent audience in the present and future.

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24 Little Canons on the Black Keys
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Bicinia Hungarica, Nos. I, II, III, IV.
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22 Two-Part Exercises
33 Two-Part Exercises
44 Two-Part Exercises
55 Two-Part Exercises
66 Two-Part Exercises
77 Two-Part Exercises
Tricinia; 29 Progressive Three-Part Songs
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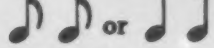
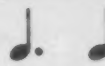
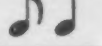
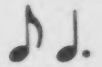
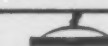
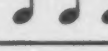
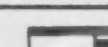
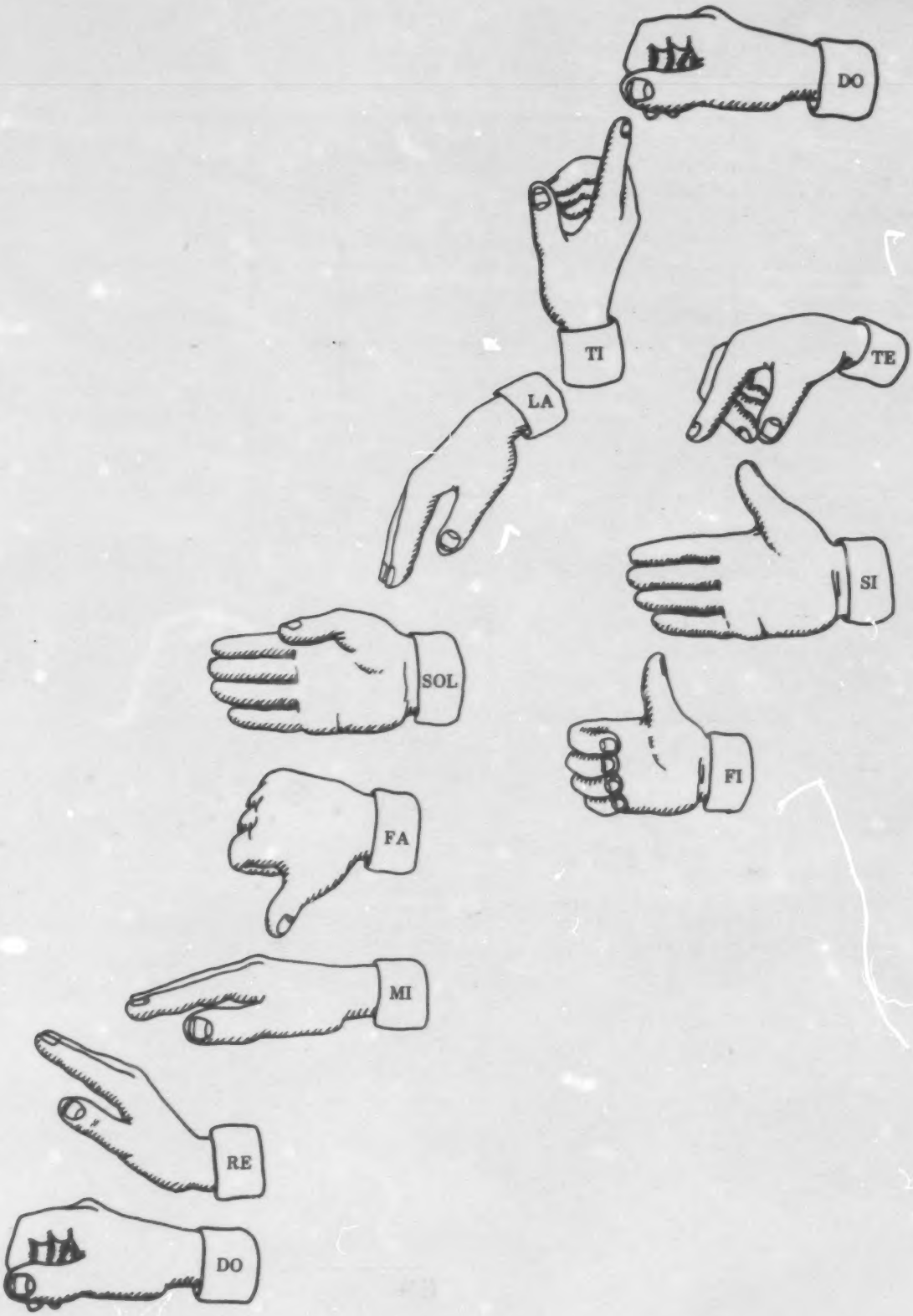
Appendix A
Rhythmic Analysis

| Rhythmic | Syllable | Note Value | Name |
|---|---|---|---|
| | tah | | quarter |
| | tee-tee |  | two eighths |
|  | tah-a |  | half-note |
| | tah-a-a-a | | whole note-four counts |
| | ta-ee-tee | | quarter dot eighth |
| | tee-tah-tee (syn-co-pa) |  | eighth quarter eighth |
| | tee-tah-ee (syn-cope) | | eighth quarter dot |
|  | tri-ple-tee |  | triplet |
| | tee-ree-tee-ree |  | four sixteenths |
| | tee-tee-ree |  | eighth two sixteenths |
| | tee-ree-tee |  | two sixteenths eighth |
| | tee - - ree | | eighth dot sixteenths |
| | tee-ree-ree |  | sixteenth eighth sixteenth |
| | "rest" | | quarter rest |
| | "pst" | | eighth rest |

Appendix B



**Appendix C**
**Song List**

| Solfege in Sequence | Suggested Songs |
|---|---|
| S M | See Saw |
| S L S M | Lucy Lockett |
| S M L S M | Ring Around the Rosie |
| L S M R D | Hush Little Minnie |
| M R D | Hot Cross Buns |
| D R M | We Are All Nodding |
| D, D' | Sweetly The Swan Sings |
| S M D | Ten in the Bed |
| D M S | Michael Row the Boat Ashore |
| Fa | This Old Man |
| Ti | Rig-a-Jig-Jig (last phrase) |
| Major Scale | Joy To The World |
| Minor Scale | Land of the Silver Birch |
| D L, S, | Down Came a Lady |

Appendix D
Kodály Sample Lesson Plan Introducing Solfege to the Young Child

Sol-Mi

Preface: Before the term Sol-Mi is introduced with young children, many song games are played with the children singing the interval of the minor third, sol-mi, which is in the natural chant of the child. Thus, the child is prepared aurally for this step in learning.

Song Ideas:

A. Teacher sings: Child responds:

S M S S M
Hel - lo, How are you? Just fine.

S M S S M
Hel - lo, what's your name? Bil-ly.

B. Rhymes (Bounce High, Bounce Low)

S M S M S S S M S M
Bounce High, Bounce Low, Bounce the ball to Shi - loh.

S M S M S M S M
Lu - cy Lock - et, Where's your pock - et?

A. The teacher sings "Hello, How are You?" while using her hands to show the falling sol-mi, high to low. When the child answers, she asks him to use his hands as she has done. (Do this motion slowly so the child can get a clear picture of the up and down motion from the start.)

B. Then sing S M S S M with your hand and melodic syllables, and ask the class to echo. Ask them if they know a song that sounds like S M S S M. They will know right away, because they have sung "Hello, How are You?" many times before this lesson in *preparation*.

C. Sing a familiar song, "Bounce High, Bounce Low" with the words, and ask them to show you when the melody goes from high to low, sol to mi, by their hands. Then sing the song all together, teacher and class, for *practice*.

Sequence of Sol-Mi Lessons:

In a following early lesson, the two-line staff should be introduced by a colorful chart with sol-mi on the two lines. The children will love learning to read music in this manner, and most important is that they will be learning to read, write, sing, and hear. They can learn their lessons easily through a proper sequence: Preparation, Identification, Practice. (The two-line staff is used first because the child is only using two notes; three lines are introduced when there are three notes, etc.)

**Appendix E**
**Testing**

A. Test for recall and reproducing rhythm and pitch

1. Exercises from 333.
2. Little Short Songs - m3, M3.
3. Rhythm - echo clap. Four easy and short, and one long.
4. Dynamics - Wide arms for loud - close for soft.
5. Tempo - Allegro contrasted with Andante. (Fast vs. Slow.) Tempo test indicates so much besides recognition.
6. Timbre - hit wood, metal, bell, etc. a) recall; b) quick reactions; c) quick decisions; d) quick responses.
7. "Rest" - say it loud, say it inside; e.g., "Hot Cross Buns" -
8. Repeat a melodic rhythm - if same, raise hand; if different, shake head.
9. Child to sing a familiar song of his choice.
10. Now show how he reacts to certain stimuli. Teacher taps a familiar song on child's head.

B. Use of Ball

Results would be:

1. Memory training of a melody.
2. Surprise.
3. Quick Reaction.
4. Anticipation.
5. They forget inhibitions.

C. Have child say his name (1) forte and then piano; (2) slowly, then fast.

D. Test high and low. Teacher sings sol, child sings mi; teacher sings sol-mi, child sings do. (Show both with arms.)

E. Difficult to teach reverse - mi to sol.
Circle Game - "A Tisket a Tasket"

and on the way I lost it.
M S S M M S M

Children write on trays and discover that the song begins with Mi-sol, not Sol-mi. Review "Dinah" (starts DMS), and see if they can discover it when they write. Also review "Rain" (SM).

F. Teacher draws different rhythmic patterns of familiar songs - class or child names song.
MM MM S S D D M - Deedle Deedle Dumpling
Draw pictures of songs.

G. Give a child flash cards to improvise a rhythm using rhythmic patterns which they know.

H. Teacher assists children in improvising a melody.

I. Draw pictures to illustrate each song, as in "Hot Cross Buns"; the child should draw anything for the "rest" to reinforce it.

## CHAPTER 8
## ORFF CURRICULUM

In observing children at play, we see their spontaneous and total involvement with movement, speech, chant, and rhythm. To Carl Orff, this medium of play and movement is indeed the message. What better approach to music than one which cultivates the child's natural spontaneity through improvisation and utilizes his rhythmic motion, speech, and song as both musical tools and goals. "Since the beginning of time, children have not liked to study. They would much rather play, and if you have their interest at heart, you will let them learn while they play."[1]

Dewey, Bruner, and Piaget have all stressed the importance of process and have insisted that the most effective learning takes place through the manipulation of materials and ideas rather than the gathering of facts. Orff's approach - an experimental one - is meaningful because of its emphasis on direct involvement with music in all its phases - movement, dance, speech, song, rhythm, and melodic use of instruments and inventive exploration through all these potential activities. His primary musical concern is for the development of the creativeness of the child. Cognitive learning and acquisition of skills are also outgrowths of the child's involvement and most successful when motivated by the need to make and remember beautiful music. It is undoubtedly within most music teachers' experience that the meaningfulness of music to children is in direct relation to their opportunity to experience it.

Our present concern with music for all children is greatly helped by a program that allows for differences in interest and kinds of abilities. Some children prefer to sing, some to play instruments, while others are skillful with words and sounds or respond through creative movement. Opportunity for success is assured in at least one of these areas, and helps them to develop a positive self-image and responsiveness toward music.

Because of its experiential nature, the Orff approach to teaching cannot be expressed effectively in brief outline or written examples. Two things need to be kept in mind. First, experience is needed in each of the activities (speech, rhythm, movement, etc.) in never ending variety and increasing complexity. Second, these activities must *not* be viewed as separate and apart from each other, but only complete when *interrelated* and *integrated*. Several sample strategies are given to illustrate the integration of the Orff processes and material toward a specific goal - at both primary and intermediate levels.

It is hoped that the strategies listed to promote the five broad goals will provide some organizational format in which one can be guided until the opportunity for 'live' experience presents itself.

[1] Carl Orff, *Music for Children* (film) Canadian Film Board.

**Primary-Intermediate**

**Behavioral Goals**

The child will

1. Utilize speech to develop:
   a. Rhythmic understanding and skills.
   b. Feeling for pulse and meter.
   c. Understanding of form.
2. Utilize body movement to develop:
   a. A sense of time and space.
   b. Coordination.
   c. Expression of musical concepts.
3. Utilize rhythmic activities to develop:
   a. Understanding of rhythmic relationships.
   b. Coordination and musical independence.
   c. Feeling for pulse and meter.
   d. Understanding of form.
4. Improvise rhythmically, melodically and with body movement to develop creative skills (from phrases to small forms and settings for poetry and song).
5. Utilizing a variety of mallet, percussion, and wind instruments, develop skills for:
   a. Playing expressively.
   b. Creating accompaniments to singing and instrumental improvisation.
6. Utilize musical notation as an outgrowth of the above musical experiences.
7. Respond with enthusiasm and confidence to the varied cognitive and creative activities listed above.

**Primary Level**

**Behavioral Goal No. 1:**

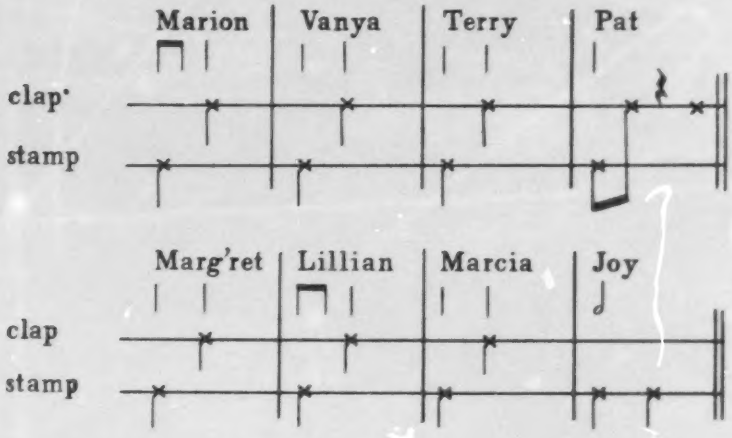
**Utilize speech to develop rhythmic understanding and skills; feeling for pulse and meter; and understanding of form.**

**Strategies for:**

I. Rhythmic Understanding and Skills

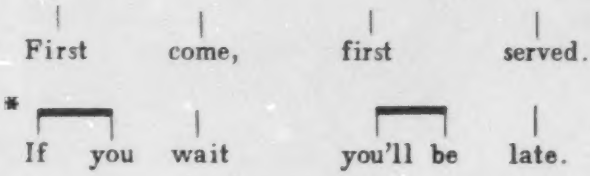
Echo speech patterns of story sentences, word sequences, slogans, proverbs, rhymes with dynamic contrasts and changes in timbre.

A. Add rhythm ostinati, body rhythms, or instrumental accompaniment to word sequence.




B. Combine 2 speech patterns.

C. Do speech patterns in canon.




Match note values to words: play on rhythm instruments.

Create word patterns and accompaniments, add movement and rhythm instruments to original word patterns. Notate patterns on board or chart.

II. Feeling for Pulse and Meter

Express metrical groupings of speech through accent of strong beat with body movement or notational devices.

2 groups: Chant rhyme and clap or pat

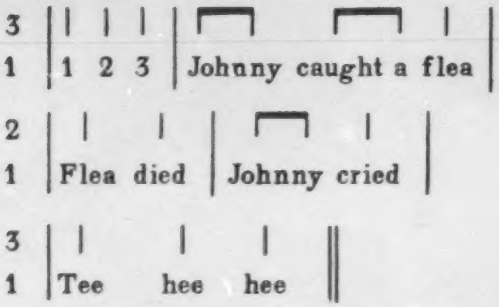
1 2 tie my shoe

3 4 shut the door

etc.

Reverse groups on repeat.

Use speech patterns in both duple and triple meters as well as in combination.




Add pat, stamps, and claps to accompany speech.

Change a speech pattern from duple to triple and triple to duple.

III. Understanding of Form

Use speech patterns of 2 and 4 measures to develop sense of phrase length.

A. With movement.

"1,2,3,4 - Who are you for?"

Walk 4 steps - clap 4 beats with arms rising.

"5,6,7,8 - Jim, Jo, John, Kate."

Clap 4 beats lowering arms while walking backward 4 steps.

B. Add silences.

Chant:

"Star light, star bright, first star I see tonight."

Move freely for length of phrase. Freeze and remain silent for same phrase length and resume chant and movement.

Develop understanding of small forms by arranging contrasting speech patterns in various combinations that will illustrate following forms:

AABB
ABBA
ABACADA, etc.

Add contrasting movement.

**Behavioral Goal No. 2:**

Utilize body movement to develop a sense of time and space, coordination, and expression of musical concepts.

I. Concepts of Time and Space

Strategies:

A. Movement in one place.

1. Movement of whole body.

2. Movement of separate body parts.

B. Movement from place to place.

1. Walking, running, skipping, galloping, crawling, rolling.

2. Inventive ways of moving.

C. Movement alone and in groups.

D. Experiments with qualities of movement.

1. Force: strong, weak, sudden, jerky, smooth.

2. Time: slow, fast, regular, irregular.

3. Space: large, small, high, low, forward, backward, sideward, curved, straight.

II. Expression of Musical Concepts

A. Experience the duration of note values and varieties of tempi through movement.

B. Create movement for rhythmic and melodic studies in duple and triple meter.

C. Relate movement to changes in pitch and duration of sound.

D. Interpret the expressive qualities of speech and music through appropriate body movement.

E. Through movement, interpret musical phrases and small form - as found in body sounds, improvisation, speech, songs, play party games, percussion and instrumental pieces.

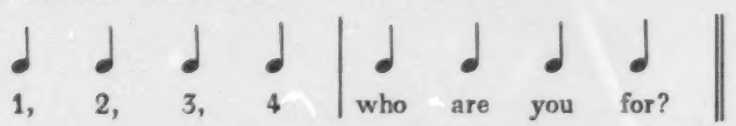
**Behavioral Goal No. 3:**

Utilize rhythmic activities to develop understanding of rhythmic relationships, coordination and musical independence, feeling for pulse and meter, and understanding of form.

I. Understanding of Rhythmic Relationships

Experience note values through movement: walking, running, skipping, step-hold, sway, etc.

Match words to note values:



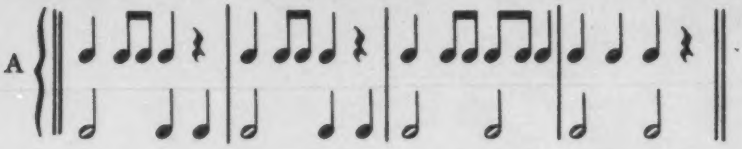
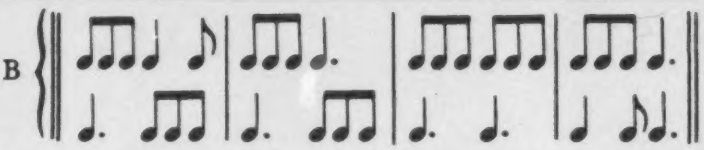

Echo note values and simple patterns with clap, pat, stamp, snap, and vocal sounds.

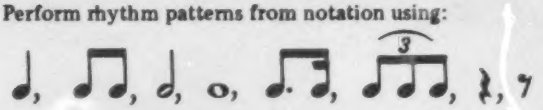
Combine note values using:

A. Two groups with movement and/or instruments,

B. Hands and feet.

Combine rhythm patterns using 2 groups with body rhythms and/or instruments.

A

B

Perform rhythm patterns from notation using:



Improvise rhythmic phrases using note values above.

Write rhythm patterns from aural notation.

Fit words to given rhythm patterns.

Feeling for Pulse and Meter

Explore pulse and meter of 2's and 3's with body movement and instruments.

A. Pass a clap.
Throw clap on 1st of each grouping in 2's and 3's as it is 'passed' around circle.

B. Three groups with //, △, ⬠

Group 1 plays beat 1
Group 2 plays beat 2
Group 3 plays beat 3

1. While standing still,

2. While walking and dipping on 1.

Express metrical grouping of rhythm patterns in 2's and 3's with body movement and instruments, while singing, chanting, or responding to rhythm.

Improvise in all meters using Question and Answer or Rondo form.

Create accompaniment patterns in various meters.

Clap like the "crash" of cymbals.

III. Understanding of Form

Improvise rhythm patterns of 2 to 4 bars to develop a sense of regular phrase length.

Use rhythmic patterns of contrasting character to create small forms:

ABA, AABB, etc.

Use rhythmic pattern for "A" of rondo form development.

Improvise for intervening sections - see Behavioral Goal No. 4, Primary, Rhythmic Rondo Development.

A. "Star light, star bright,

First star I see tonight."

(Use rhythm of above speech)

B. Four children in sequence chant 4 wishes.

C. Four children improvise on rhythm or melody instrument.

D. Four children in sequence chant 4 wishes.

Behavioral Goal No. 4:

Improvise rhythmically, melodically, and with body movement to develop creative skills (from phrases to small forms and settings for poetry and speech).

I. Rhythmic Improvisation

Question and Answer: between Teacher and Group, Teacher and Student, Student and Student.

A. One to 4 measures in various meters.

B. Improvise with movement added to rhythm.

C. Utilize variety of body sounds or percussion instruments.

Phrase Building

Improvise 1- or 2-measure phrases in succession in various meters. (One child per phrase.)

Rondo Development: ABACADA

Step 1:

A section: Utilize rhyme, chant or 2-bar rhythm for "A."

B, C, D sections: Feel phrase length of "A" by thinking the phrase in silence.

Step 2:

A section: As in Step 1 above.

B, C, D sections:

(a) Group improvises "all together" with body sounds or rhythm instruments and movement.

(b) Solo improvisations using body sounds or rhythm instruments and movement.

Step 3:

Extend phrases to 4 measures.

II. Melodic Improvisation

Question and Answer, vocal and instrumental, between Teacher and Group, Teacher and Student, Student and Student.

A. One to 4 measures Question and Answer in various meters.

B. Use tonal progression: sol-mi, sol-mi-la, sol-mi-la-re, sol-mi-la-re-do.

C. Sing the neutral syllables, nonsense sounds, words, or melody instruments.

Phrase Building (as in rhythm)

Rondo Development*

Use rhythm, chant, rhyme, or song for "A" section, 2-measure phrase.

A. Group improvisation simultaneous - either vocally or on melody instruments for 2 measures.

B. Solo improvisation for B, C, D.

C. Extend improvisation to 4-measure phrases.

Song settings

Use short, familiar speech material: proverbs, rhymes, slogans.

A. Determine rhythmic pattern of text.

B. Improvise melodically within a given tonal progression.

C. Accompany improvisation with simple bordun.

Have children create both text and melody from suggested theme or idea.

* See Creative Rondo Int. Example.

III. Body Movement Improvisation

A. Play-party and other game strategies which allow for individual choices of actions:

Punchinello
Jim Along Josie
Strut Miss Mary

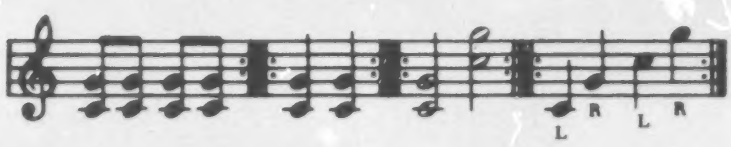
B. Accompaniment to speech, song, instrumental pieces, and improvisation.

**Behavioral Goal No. 5:**

Utilize a variety of mallet, percussion, and wind instruments to develop technical skills for playing and creating accompaniments to singing and instrumental improvisations.

I. Skills for singing with harmonic accompaniment

A. Accompany songs in C, F, or G pentatonic (omit 4th and 7th tones) on melody instruments using:

1. bordun (open 5th with variations.

2. ostinati patterns

3. appropriate percussion instruments for timbre.

4. combined, contrasting bordun and ostinati patterns; include introduction and coda.

5. student-created accompaniment patterns, introductions and codas.

B. Accompany songs in a major mode where 4th and 7th tones are primarily used as passing tones using:

1. bordun and pentatonic ostinati patterns.

2. student-created accompaniment patterns, introductions and codas.

C. Accompany songs in minor mode, using bordun and bordun variations.

II. Skills for melodic playing

A. Echo-sing 2- and 3-note calls or songs (S-M, S-M-L)

B. Echo-play ostinati on body or rhythm instruments and transfer to mallet instruments. (See Orff I book)

C. Sing and play simple melodies by ear. Add melodic ostinati and/or percussion accompaniment.

D. Create vocal and instrumental melodies over ostinati accompaniment:

1. to speech patterns, rhymes and jingles.

2. within Rondo form.

3. using question and answer technique.

E. Sing and play simple rounds on melody instruments.

III. Development of a Single Rhythmic Concept

3/4 Meter

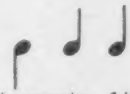
Experienced through speech, rhythm, melody, instruments and movement.

A. Speech:

Boys will be boys, mak-ing lots of noise.

1. Chant and clap rhythm of words.

2. Drop chant; clap rhythm of words.

3. Add stamp-clap accompaniment, i.e., (pulse and meter)

4. Transfer to two sets of rhythm instruments: 1/2 class plays rhythm of chant, 1/2 class plays accompaniment pattern.

B. Improvisation:

1. Repeat Step 4 above, twice. Let this become the "A" part for a Rhythm Rondo.

2. Improvise rhythmic sections B, C, D, on various rhythm instruments - solo, duet or trios. Returning to "A" section, played by entire class, between B, C, D improvisations.

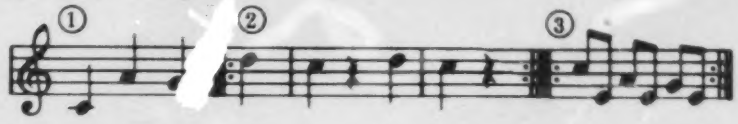
C. Melody and Movement:

1. Sing "Goodbye, Old Paint."

2. Add rhythm of chant, "Boys will be boys, making lots of noise." played on claves or drums while singing, "Goodbye, Old Paint."

3. Create pentatonic accompaniment for song.

Suggested ostinati:




4. Student leaders conduct ensemble.

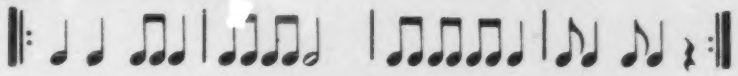
5. Add movement: Formation: 2 circles

All dip on Beat 1 - Circle 1 plays drum on 1st beat only. Circle 2 plays on sticks.

Example of Creative Activities Based on a Rhythm Pattern
(Example sheet section could be used with overhead projector)

1. Children create rhythmic pattern of 4 to 8 bars and notate on board

Example:

1. 

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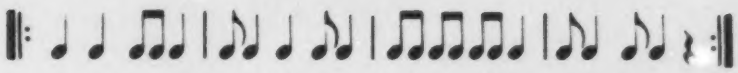
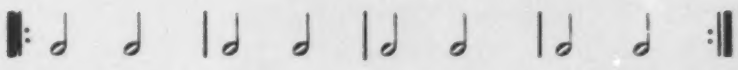
2. 

2. Children create accompaniment pattern against rhythm (ostinati)

Example:



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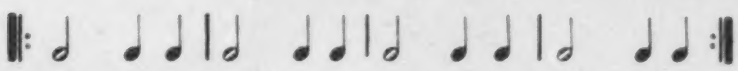
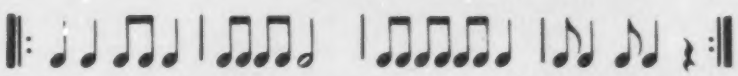
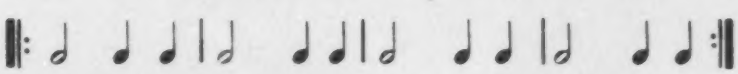


3. Children 'orchestrate' rhythm and accompaniment with several sets of rhythm instruments.

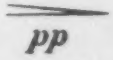
Examples:


tambourines
drums


claves

4. Children determine dynamics and expressive qualities

Example: a)


b) 


5. Children create movment patterns, formations or free improvisation to accompany rhythmic example. Movement could relate specifically to pattern or ostinati or be independent of both.

**Intermediate Level**

**Behavioral Goal No. 1:**

Utilize speech to develop: rhythmic understanding and skills, feeling for pulse and meter, and understanding of form.

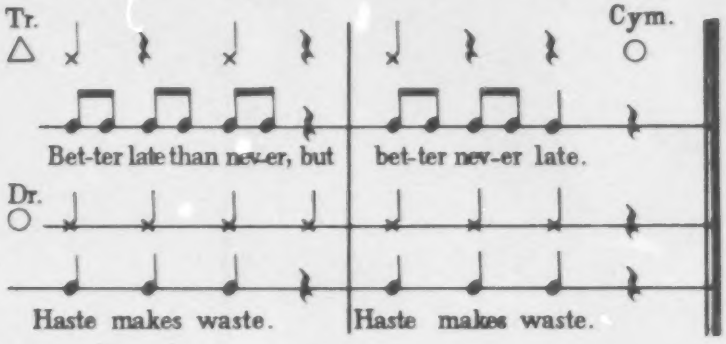
Strategies for:

I. Rhythmic Understanding and Skills

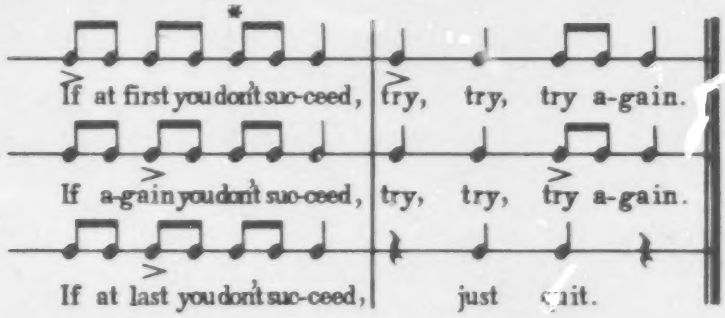
Express word sequences, proverbs, slogans, and rhymes of greater length and complexity.

A. Add accompaniment: speech, body rhythms, instruments, and movement.

B. Combine 2 or more speech patterns with accompaniment:




C. Use canonic devices with body movement.


If at first you don't suc-ceed,
try, try, try a-gain.
If a-gain you don't suc-ceed,
try, try, try a-gain.
If at last you don't suc-ceed,
just quit.

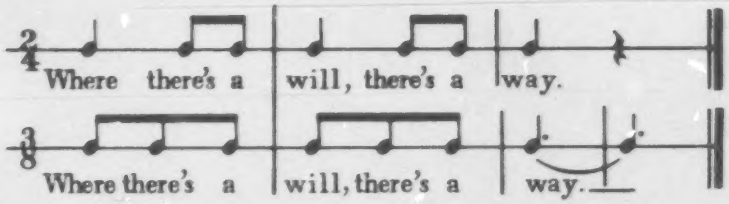
Movement: Form circle and number off in two's. All one's move "in" from circle 4 steps and back to the circle in 4 steps. Do this 3 times with a stamp on the rest 𝄽 before "just quit." All two's move back 4 steps and forward 4 steps. Do this 3 times with a stamp on rest 𝄽 as above.

D. Utilize augmentation and diminution with speech.

II. Feeling for Pulse and Meter

Express speech patterns:

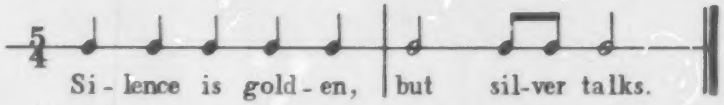
A. In duple and triple meters,




B. With upbeats,

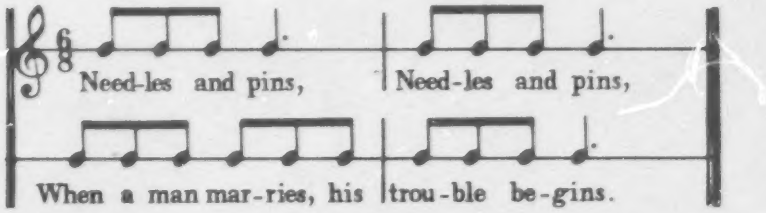
C. With syncopated ryhthm,

D. Ir. irregular and mixed meter.




III. Understanding of Form

Use speech patterns of 4-8 bars to develop a sense of phrase length.




Develop 2, 3 part forms, Rondo, Canonic and Through Composed forms using speech.

My Mother, your mother,
Live across the way
Every night they have a fight,
And this is what they say -

Use above as A of Rondo.
Chant words - add speech accompaniment - "always fighting."

Transfer speech patterns to rhythm instruments.

Add BCD - improvised with rhythm body sounds, vocal sounds, and nonsense syllables or other rhymes.

Behavioral Goal No. 2:

Utilize body movement to develop a sense of time and space, coordination, and expression of musical concepts.

I. Concepts of Time and space

**Strategies:**

A. **Movement in one place.**

1. **Movement of whole body.**

2. **Movement of separate body parts.**

B. **Movement from place to place.**

1. **Walking, running, skipping, galloping, crawling, rolling.**

2. **Inventive ways of moving.**

C. **Movement alone and in groups.**

D. **Qualities of movement.**

1. **Force: strong, weak, sudden, jerky, smooth.**

2. **Time: slow, fast, regular, irregular.**

3. **Space: large, small, high, low, forward, backward, sideward, curved, straight.**

II. Expression of Musical Concepts

A. Express rhythmic patterns through movement using echo, mirror, question and answer, self-accompanied movement, and group-accompanied movement.

B. Create movement for rhythmic and melodic studies in duple, triple, irregular and changing meter.

C. Relate movement to changes in pitch and harmony.

D. Interpret the expressive qualities of speech and music through appropriate body movement.

E. Through movement, interpret musical forms (binary, ternary, rondo, canonic, and through composed).

F. Learn dances of various cultures and eras.

See Following Example.

**Behavioral Goal No. 3:**

Utilize rhythmic activities to develop understanding of rhythmic relationships, coordination and musical independence, feeling for pulse and meter, and understanding of form.

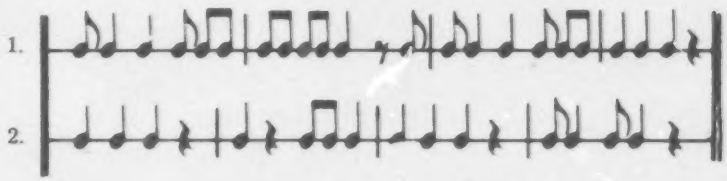
I. Understanding of Rhythmic Relationships

Echo note values and patterns of increasing difficulty with clap, pat, stamp, and vocal sounds.

Combine rhythm patterns using 2 groups with body rhythms and/or instruments.

A. Given rhythm pattern against ostinati.

B. Two rhythm patterns.



Perform rhythm patterns from notation using:

Syncopated patterns and rests.

Improvise rhythmic phrases using a growing vocabulary of note values and rests.

Write rhythm patterns from aural dictation.

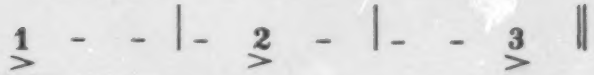
Fit words to given rhythm patterns.

II. Feeling for Pulse and Meter

Express metrical groupings of rhythmic patterns in two's and three's with body movement and instruments.

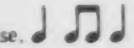
A. Three groups each with: ‖ △ ⬡

Group 1 plays beat 1 of first measure.
Group 2 plays beat 2 of second measure.
Group 3 plays beat 3 of third measure.




1. While standing still,

2. While walking and dipping on 1.

B. Do above game with patterns instead of pulse. 

C. Divide into groups of 5 or 6 and each person clap one beat of pattern  always accenting the 1st beat of measure.

D. Express accent of irregular or changing meter with body movement and instruments.

Divide into 3 groups:

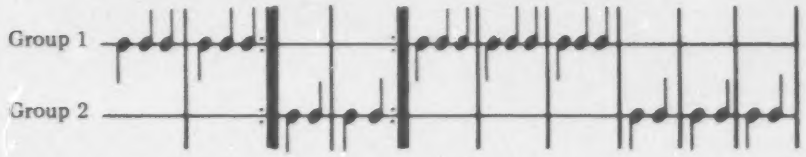
Group 1 claps 1 and walks in 2/4 meter
Group 2 claps 1 and walks in 3/4 meter
Group 3 claps 1 and steps in 5/4 meter

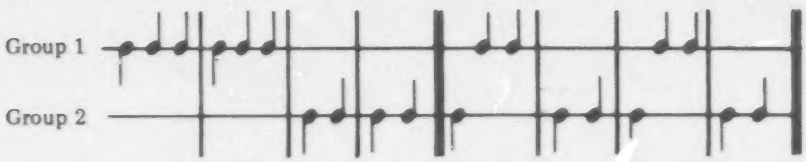
Changing direction for each bar.

1. Do in sequence.

2. Do simultaneously.

Developing a Feeling for 5/4:



E. Express rhythmic patterns of irregular and changing meter with body movements and instruments.

1. Repertoire of songs and dances in 5/4 and 7/8.

2. Instrumental and dance pieces in irregular and changing meter.*

* Vol. III, IV, V (Murray ed.) *Polyvitamins* by Wuytak, *Colores* by Wuytak.

III. Understanding of Form

Improvise rhythmic patterns of 4 to 8 bars to develop a sense of regular phrase length.

Use rhythmic phrases of contrasting character; (given or improvised) to create small forms: ABA, AABB, AABBAA, etc.

Use rhythmic pattern for "A" of rondo form development.

Improvise rhythms, melodies,or speech patterns or sounds for intervening sections.

See Behavioral Goal No. 4, Intermediate: Rhythmic Rondo Development.

Develop canonic form through imitative (echo) games and continuing to rhythmic patterns of 2 measures in canon.

Behavioral Goal No. 4:

Improvise rhythmically, melodically, and with body movement to develop creative skills (from phrases to small forms and settings for poetry and speech).

I. Rhythmic Improvisation

Question and Answer between Teacher and Group, Teacher and Student, Student and Student.

A. 2-8 measures in various meters.

B. Improvise with movement and percussion rhythm.

C. Utilize variety of body sounds. (clap, stamp, pat, snap, etc.)

Phrase Building

A. Improvise 2 measure phrases in succession in various meters (1 child per phrase).

B. Improvise series of 4-bar phrases (1 student per bar). Class echoes each 4-bar phrase.

C. Improvise series of phrases in binary and ternary forms.

Rondo Development: ABACADA

Step 1:

A section: Utilize rhyme, chant or 4-bar rhythm for "A."

B, C, D sections: Feel phrase length of "A" by thinking the phrase in silence.

Step 2:

A section: As in Step 1 above.

B, C, D sections:

1. Group improvises "all together" with body sounds or rhythm instruments and movement.

2. Solo improvisations using body sounds or rhythm instruments and movement.

Step 3:

Extend phrases to 8 measures.

II. Melodic Improvisation

Question and Answer between Teacher and Group, Teacher and Student, Student and Student.

A. 2-8 measure, Question and Answer in various meters.

B. Create melodies using:

1. Pentatonic: with greater rhythmic complexity.
2. Modes: dorian or aeolian.
3. Major and minor tonalities.

Phrase Building (as in rhythm)

Rondo Development

Use 4-bar rhythm, speech pattern or song for A section.

B, C, D sections

A. Group improvises simultaneously either vocally or on melody instruments.

B. Solo improvisation.

C. Extend improvisation to 8 bars.

Song Settings

Use appropriate speech material: free verse, haiku, original poetry, etc.

A. Class determines rhythmic pattern of text.

B. Improvise melodically within a given tonal progression.

C. Accompany improvisation with bordun and ostinati.

III. Body Movement Improvisation

Free Movement:

A. Question and Answer - Utilizing contrast and complimentary response.

B. Accompanied by improvised sound: vocal, body, percussion, or melodic.

C. In spatial forms: line, circle, square, free form designs.

D. In musical forms: rondo, canon, theme and variations.

Behavioral Goal No. 5:

Utilize a variety of mallet, percussion, and wind instruments to develop skills for playing and singing expressively and creating accompaniments to singing and instrumental improvisations.

I. Skills for singing with harmonic accompaniment:

A. Accompany pentatonic songs in C-F-G or D (omit 4th and 7th tones) using:

1. bordun (open 5th) and ostinati patterns.

2. appropriate percussion instruments for timbre.

3. combined, contrasting bordun and ostinati patterns; include introduction and coda.

4. student-created accompaniment patterns, introductions and codas.

B. Accompany songs in a major mode where 4th and 7th tones are primarily used as passing tones using:

1. borduns and combined ostinati patterns,

2. student-created accompaniment patterns, introductions and codas,

3. accompaniment patterns based on I and II triads (see Vol. II, Murray text),

4. accompaniment patterns based on I, IV, V triads (see Vol. III, Murray).

C. Accompany songs in minor modes, using:

1. combined ostinati patterns

2. accompaniment based on I and VII triads and I and III triads

II. Skills for melodic playing:

A. Echo-sing and play two- and three-note motives on mallet instruments and soprano recorder.

B. Echo-play ostinati on body or rhythm instruments and transfer to mallet instruments.

C. Sing and play melodies by ear on mallet instruments and recorders. Add melodic ostinati and/or percussion accompaniment.

D. Create melodies, vocally, on mallet instruments and recorders over ostinati accompaniment.

1. to speech patterns, rhymes and jingles.

2. within Rondo form.*

3. using question and answer technique.

E. Sing and play rounds and instrumental canons.

F. Play instrumental literature from Orff bibliography.

1. play by ear.

2. read from score.

* example included - following page

Example of Interpreting Expressive Qualities of Speech Through Appropriate Body Movement:

1. Class suggests words which pertain to a certain action,

   e.g., to talk:

   | | |
   |---|---|
   | chatter | scream |
   | whisper | mumble |
   | shout | rap (slang) |

2. Small groups of students work together. Each group chooses 3-5 words that they want to work with as the basis for their composition. The words they choose are ordered and spoken in a way to convey the meaning, and simultaneous movement is added,

   e.g., Group chooses mumble, whisper, chatter.

   Mumble - repeated many times at a quick tempo and low pitch without articulation. Group formation is tight knit circle and limbs are moving in place in an undulating fashion (20-30 seconds in length).

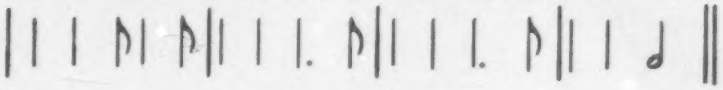
   Whisper - each member of the group whispers this word as he or she wishes, moving away from the group in a stealthy fashion.

   Chatter - one member of the group enunciates the word "chatter" in an icy fashion when formation of the group during the "whisper" section has reached an open, large, free form design. At the sound of the word "chatter," the group changes movement to resemble that of a tin soldier or someone with frozen limbs. When group is reassembled in circle formation, all repeat the word "chatter" in unison to complete the composition.

**Creative Rondo Example - Intermediate Level**

Chant:

1. Do you love me or do you not? You told me once but I for - got



2. Students create a melody for above chant, i.e.:

Do you love me or do you not? You told me once but I forgot.

Sing and play melody on glockenspiels or xylophones.

3. Students add several accompaniment patterns in dorian mode, i.e.:

Above melody and accompaniment become a part of Rondo form.

5. Students sing and play:

A section

B section: Accompaniment pattern continues softly and 1 student improvises in Dorian mode on a contrasting mallet instrument for 4-measure phrase.

A section returns with entire group singing and/or playing.

C, D, E sections: Individual students improvise on recorders and/or mallet instruments, over accompaniment patterns.

**Glossary**

*Augmentation* - Lengthening the note values of a rhythmic or melodic phrase, usually twice as slow.

*Body Sounds* - Foot stamp, leg slap, hand clap, finger snap, and a variety of oral or vocal sounds such as clicks and consonants.

*Bordun* - A repetitive accompaniment pattern consisting of open 5th or slight variation thereof, i.e.:

*Canon* - A multi-part composition in which all the parts use the same material throughout, but enter one after another at a specific distance apart.

*Diminution* - Shortening the note values of a rhythmic or melodic phrase, usually twice as fast.

*Improvisation* - The spontaneous creation of a rhythmic movement, or melodic expression, performed without the aid of notation.

*Musical Forms* - The structure or design of a composition, such as binary AB, ternary ABA, rondo, canon.

*Orff Instrumentarium* - Melody instruments made up of tuned bars and played with a variety of mallets:

Bass, alto, and soprano xylophones
Bass, alto, and soprano mettalophones.
Alto and Soprano glockenspiels

Percussion:

triangles, cymbals, bells,
tambourines, hand drums, wood blocks,
claves, tuneable tympani.

Recorders:

soprano and alto
cello or guitar.

*Ostinato* - A rhythmic or melodic accompaniment pattern which is repeated throughout a composition or a section thereof.

*Phrases* - A rhythmic or melodic pattern which expresses a musical idea comparable to a sentence.

*Question and Answer Phrase Groups* - Two phrases, the first of which gives a feeling of incompleteness and is followed by a second phrase which imparts a sense of completeness.

*Rondo* - A musical form consisting of several sections, the first of which is repeated between all other sections: ABACADA or ABACABA.

*Speech Patterns* - Word arrangements of names, games, sayings, proverbs, rhymes, jingles, etc.

*Timbre* - Quality or color of a tone or sound.

**Early Childhood**
**Behavioral Goals**

The child will:

1. Develop physical coordination.
2. Develop rhythmic memory and independence.
3. Develop aural and visual recognition of basic:
   a. note values
   b. simple patterns
   c. notating note values
4. Develop tonal memory.
5. Accompany singing with simple accompaniment.
6. Develop imagination and awareness of expressive qualities in music and language.
7. Develop creativity and independence.

**Goal No. 1 - Develop Physical Coordination**

Strategies:

A. Game and body movement activities
   1. One for the Money - p. 94
   2. Statues Game - p. 96
   3. Work: Change the Rhythm - p. 97
   4. Cinderella and the Handsome Prince - p. 96
   5. Echo Clap a Story - p. 95
   6. Jack Be Nimble - p. 94

B. Develop sufficient coordination and rhythmic sense to use rhythm instruments accurately and add simple borduns and ostinati on Orff instruments (mainly large ones: Bass and Alto xylophones, Alto Met.).
   1. Ice Cream Soda - Traditional
   2. Punchinello - p. 99
   3. Ring Around the Rosy - Traditional
   4. Rain, Rain, Go-away - Traditional

C. Develop large muscle control through marching, stamping, running, clapping, walking, free movement.
   1. Jim Along Josie - p. 99
   2. Follow the Drum: Walk, Run, Skip, etc.
   3. Strut Miss Mary - p. 99
   4. Work: Change the Rhythm - p. 97
   5. Jack, Be Nimble - p. 94
   6. Statues Game - p. 96

D. Use of Movement and Speech Materials

1. One for the Money - p. 94
2. Cinderella and the Handsome Prince - p. 96
3. Jack, Be Nimble - p. 94

E. Echo response, canonic development games, adding accompaniment, combined use of speech and rhythm through body movement, instruments, and singing.

All of the activities listed under this goal.

Goal No. 2 - Develop Rhythmic Memory and Independence

Strategies:

A. Echo Clap a Story - p. 95

B. Sequential Development of Canonic Activities with Speech

Example: Cinderella and the Handsome Prince - p. 96

C. Accompany songs with rhythm or melody instruments

D. Speech activities with body rhythm accompaniment

Goal No. 3 - Aural and Visual Recognition of Basic Note Values

Strategies:

A. Follow the drum with body movement

B. Games

Example: Jack in the Box - p. 96

C. Draw note values above

D. Songs which encourage a variety of body movements

Example: Jim Along Josie - p. 99

Goal No. 4 - Develop Tonal Memory

Strategies:

A. Two- and three-tone songs, tone matching games and songs

1. Rich Man, Poor Man - Traditional
(2-note song and button counting game)
2. Penny Game - p. 98
3. Ice Cream Soda - Traditional
4. Ring Around the Rosy - Traditional
5. Rain, Rain Go Away - Traditional
6. Name Game - p. 97

B. Repertoire of pentatonic songs and others with a limited range taken from folk-song sources

1. Punchinello - p. 99
2. Go Tell Aunt Rhody - Traditional
3. Skip to My Lou - Traditional

Goal No. 5 - Accompany Singing With Rhythm Instruments and Simple Borduns and Ostinati On Orff Instruments

Strategies:

A. Suggested Traditional Songs:

1. Ice Cream Soda
2. Punchinello
3. Ring Around the Rosy
4. Strut, Miss Mary
5. Lucy Locket

Goal No. 6 - Develop Imagination and Awareness of Expressive Qualities in Music and Language

Strategies:

A. Add instruments, sound objects and/or body movements to speech and song activities.

1. One for the Money - p. 94
2. Rain, Rain Go Away - Traditional
   (Add rain, thunder and rainbow sounds.)
3. Echo Clap a Story - p. 95
4. Up on the Mountain - p. 99
5. One Is a Giant - p. 94

B. Emphasize dynamics, tempi, mood, and color in song and speech activities.

1. All of the above activities
2. Selecting the appropriate tempo and dynamics for songs, dances, and speech activities

C. Encourage *children's* ideas for movement activities and use of instruments.

1. Jim Along Josie - p. 99
2. Strut, Miss Mary - Traditional
3. Work: Change the Rhythm - p. 97
4. Rain, Rain, Go Away - Traditional
5. One Is a Giant - p. 94

Goal No. 7 - Develop Creativity and Independence

Strategies:

A. Add instruments, sound objects, and body movements to song and speech activities.

Examples: All of the previously mentioned.

B. Select dynamics, tempi, mood, and color in song and speech activities.

Examples: All those previously mentioned.

C. Develop creative skills through rhythmic and vocal improvisation.

1. Magic Sticks Game (Question and Answer) - p. 98
2. Hide and Seek (Melodic Question and Answer) - p. 98
3. Monkey-See, Monkey-Do (Rhythm Rondo) - p. 96
4. Go to Bed, Joe (Vocal Response) - p. 97
5. Statues Game (Movement Improvisation) - p. 96
6. Work: Change the Rhythm (Movement Improvisation) - p. 97

One for the Money

| | Chant | Movement |
|---|---|---|
| (pp) | One for the money | Slowly rise from a |
| (mp) | Two for the show | crouching position on |
| (mf) | Three to get ready and | the floor to a jump and |
| (ff) | Four to go. | clap overhead on "go." |

Repeat three times
Show picture of crescendo

Jack Be Nimble

Jack be nimble, Jack be quick,

Jack jump over the candlestick.

Create quick or light jumping steps and various ways of jumping, leaping, hopping.

One is a Giant

One is a giant who stomps his feet,

Two is a fairy so light and neat,

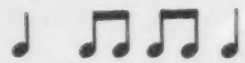
Three is a mouse that crouches small,

Four is a great, big bouncing ball.

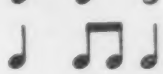
Dynamics - Dramatize in 1, 2, or 4 groups. Add percussion sounds. Repeat ends of sentences over and over again.

**Echo Clap A Story**

Students echo each line.

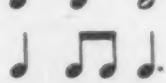
I am an Indian,

I am brave,

I like to hunt



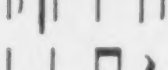
great big bears.

My daddy's brave

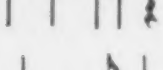


and we go hunting

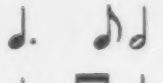
through the forest



far away (*rit.*)



I shot a bear



a great big bear

So – big

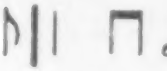
H U G E . . . . . .

Now he is a rug

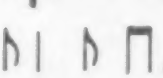
a soft, fluffy rug-

I like to sleep on it,

It's so soft–



So–soft–



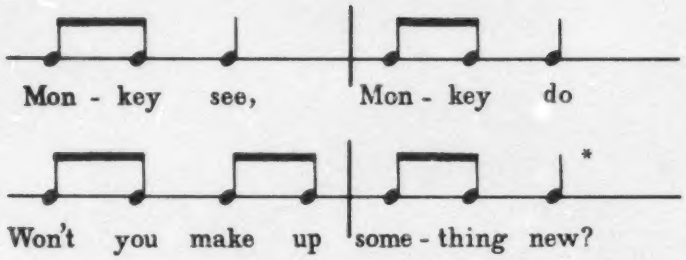
Very, very soft.

Good night.

Dynamics!
Tempo changes!
Expressive voice!

Make up other stories: I am an astronaut, I am a baker.

**Monkey See - Monkey Do (Rondo)**
**A-B-A-C-A**




A. Chant once and move freely around room. Freeze.

B. During "freeze," hand one child a drum or tambourine to create a rhythmic "something new."

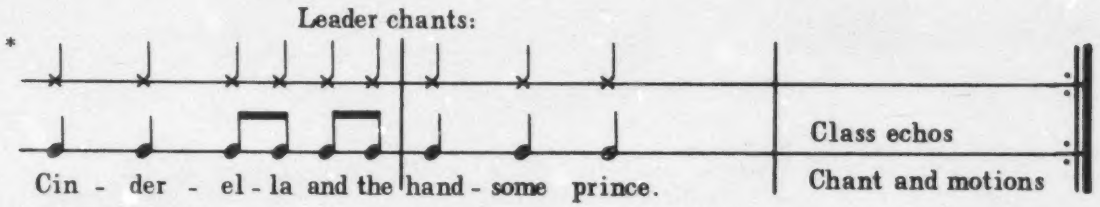
A. Chant and move.

C. As in B and continue alternating "A" and solos.

* Make up melody for chant.

**Cinderella and the Handsome Prince**

1. Children find their "own space" in the room, facing the leader.




* Finger snaps, jumps, elbow taps, knee kicks or any other motion that is large and easily copied. Change motion after each "echo."

2. Children take turns as leader. All ideas welcome!

After several weeks, proceed to:

3. Class does chant and motion in Canon: one action phrase behind the teacher.

**Jack - In - The - Box**

Students curl up into their own imaginary Jack-in-the-Box, after telling teacher that they are either walking notes, running notes, skipping notes or half-notes. When the teacher plays a specific note value on the drum or piano, child hops up and moves to that sound until it stops and child crawls back in his box.

**Statues Game**

1. Walk freely around room while drum plays.
2. Create a statue when drum stops.
3. Emphasize some part of body for the statue:
   Use your elbow or knees in a new way.
   Use your fist or ankle.

} Repeat 6 or 7 times

4. Choose a partner to walk with as drum plays.

5. Create statue with partner when drum stops

   a. one high - one low

   b. emphasizing different body parts

Work: Change the Rhythm

1. Act out a work or play movement

   Washing a window

   Scrubbing a floor

   Playing golf

   Mowing the lawn

   Sewing

   Ironing

2. Do it in a hurry

   Motions get smaller and smaller. Can be accompanied by bells or tambourine shaking.

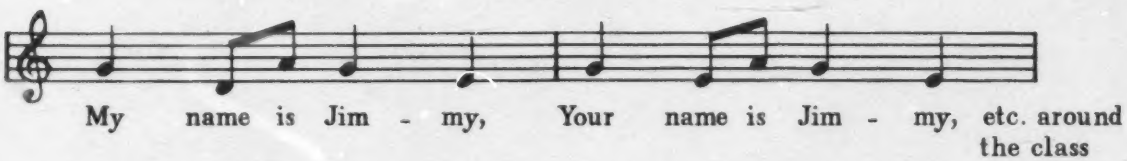
3. Do it as if you are hot and tired

   Motions get slower. Make them larger and larger. Can be accompanied by a very slow beat on a drum.

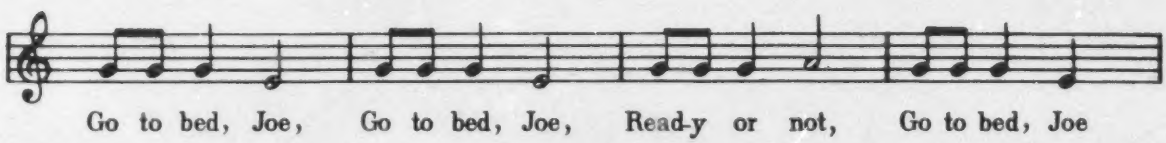
4. Do it like a robot or machine

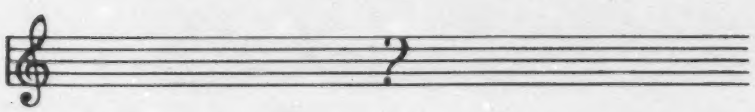
   Motions get rigged and mechanical. Can be accompanied by wood block or sticks.

Name Game




Go To Bed, Joe

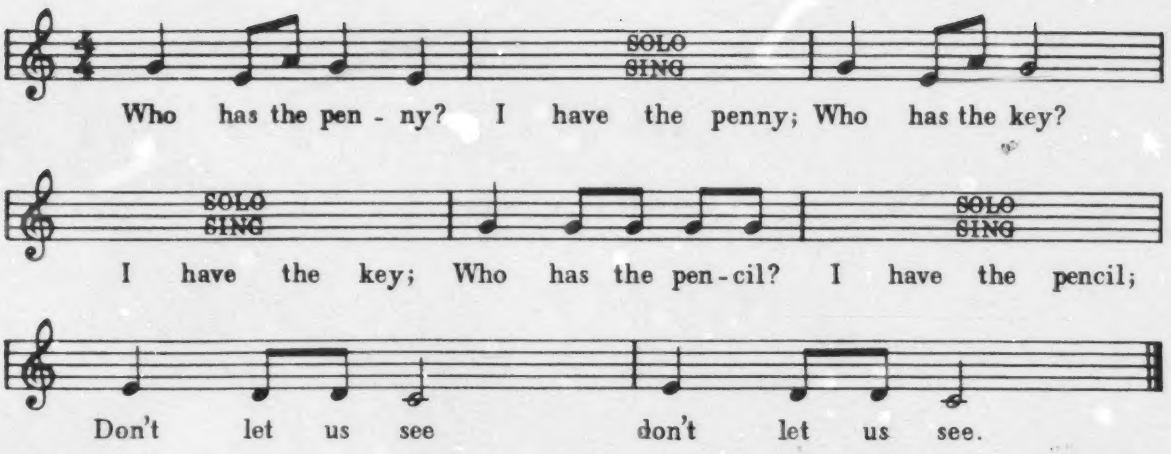


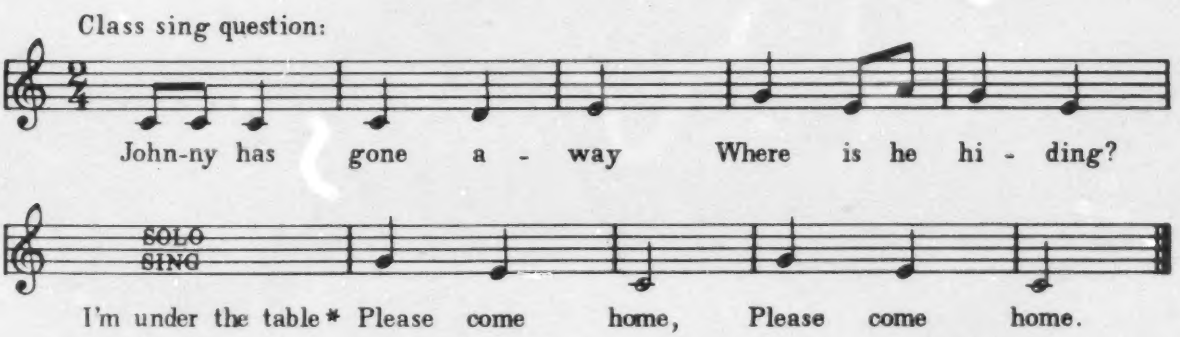
Joe sings an excuse for not going to bed:

"I want to watch T. V."
"I want a drink of water."

Penny Game


SOLO
SING
Who has the pen - ny? I have the penny; Who has the key?
SOLO
SING
SOLO
SING
I have the key; Who has the pen-cil? I have the pencil;
Don't let us see don't let us see.

Hide And Seek

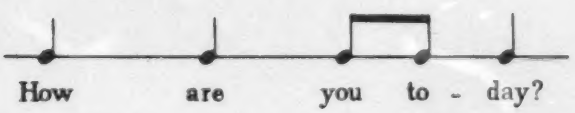

Class sing question:
John-ny has gone a - way Where is he hi - ding?
SOLO
SING
I'm under the table * Please come home, Please come home.

Other good hiding places: *

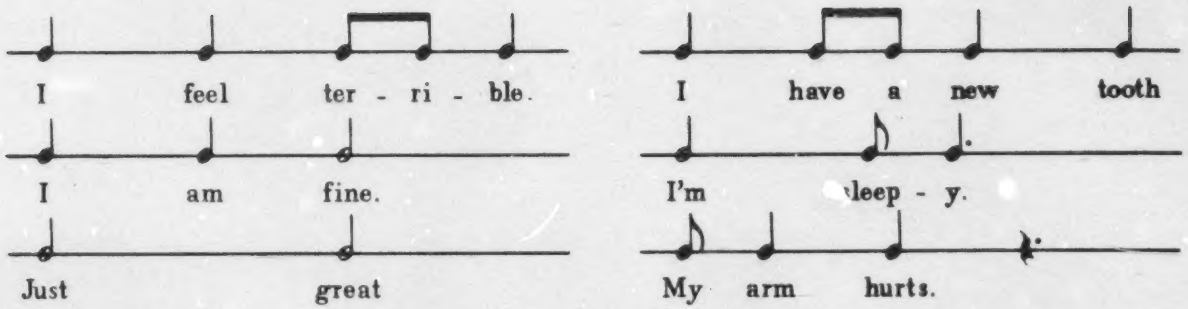
1. I'm behind the piano
2. I'm in the doll corner
3. I'm behind the mirror

Magic Sticks

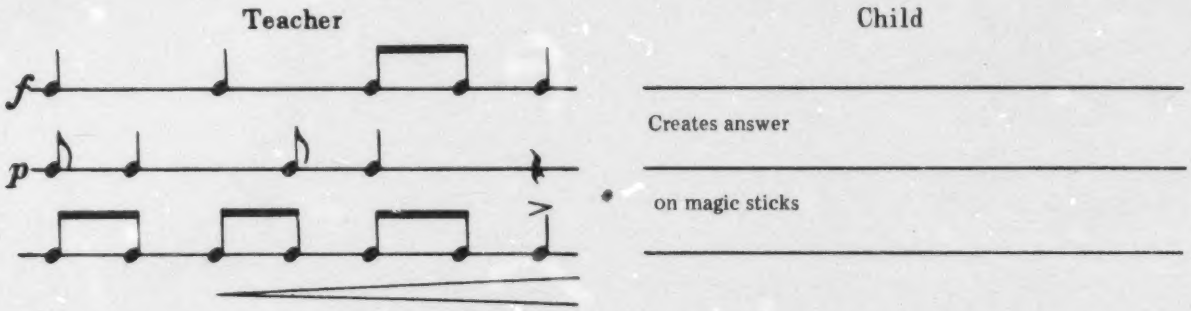
Teacher and class sit on floor in Indian fashion. Teacher asks a question and plays the rhythm of the words on a pair of sticks;




As students give various answers, teacher echos each one and plays the rhythm on the sticks;




Teacher then suggests that questions and answers can be played without words. The Magic Sticks will do the "talking." Teacher plays one measure rhythm on sticks to each child in circle. Another pair of sticks is passed from child to child for his response. Use floor sounds too!




Suggest that answers can be loud and angry, soft, shy, playful, surprising. This encourages listening to quality of sound in the question.

Play-Party Songs and Games

For Movement and Singing With Accompaniment

Lucy Locket

Up on the Mountain

Punchinello

Jim Along Josie

Orff Book I: Hall ed.

Songs to Grow On - Landeck

More Songs to Grow On - Landeck

American Folk Songs for Children - Ruth Seegar

Orff, Carl, and Gunild Keetman. *Orff-Schulwerk, Music for Children*, English Adaptation by Doreen Hall-Arnold Walter. New York: Schott Music Corp. (Associated Music Publishers, Inc.) 1955.

Vol. 1 Pentatonic, ESch 4470.
Vol. 2 Major: Bordun (Six Tones, Seven Tones), ESch 4471.
Vol. 3 Major: Triads (Tonic & Supertonic, Tonic & Submediant), ESch 4472.
Vol. 4 Minor: Bordun (Aeolian, Dorian, Phrygian), ESch 5135.
Vol. 4 Minor: Triads (First & Seventh, First & Third, and other degrees), ESch 5136.
Teacher's Manual/Hall, ESch 4898.

Orff, Carl, and Gunild Keetman. *Orff-Schulwerk, Music for Children*, English version by Margaret Murray, New York: Schott Music Corp. (Associated Music Publishers, Inc.) 1957.

Vol. 1 Pentatonic, ESch 4865.
Vol. 2 Major: Drone Bass Triads (Six Notes, Seven Notes Tonic & Supertonic, Tonic & Submediant), ESch 4866.
Vol. 3 Major: Dominant & Subdominant Triads (Dominant, Subdominant Sevenths & Ninths), ESch 4867
Vol 4 Minor: Drone Bass Triads (Aeolian, Dorian, Phrygian, Leading Note Triads, Tonic, Mediant & other triads), ESch 4868.
Vol. 5 Minor: Dominant and Subdominant Triads, ESch 10920.

Murray. *Orff-Schulwerk, Its Aims and Origins* In preparation.

Murray. *Teacher's Guide to Orff-Schulwerk*. Several books in preparation.

**Supplementary Materials**

Schott Publications: Schott Music Corp. (Associated Music Publishers, Inc.)

Amoku, W. *African Songs and Rhythms for Children* (6376).

Bissell, Keith. *Songs for Schools* (4864).

Hall, Doreen. *Nursery Rhymes and Songs* (5143).

Hall, Doreen. *Singing Games and Songs* (4863).

Keetman, Gunild. *Chansons Enfantines* (4890).

Keetman, Gunild. *Japanese Children's Songs* (J100).

Keetman, Gunild. *Chansons Originales Francoises* (4473).

Mathey, Polyxene. *Greek Children's Songs and Dances* (5146).

Murray, Margaret. *Eight English Nursery Songs* (10842).

Murray, Margaret. *Eighteen Pieces* (10917).

Murray Margaret. *Four Christmas Carols* (10857).

Murray, Margaret. *Wee Willie Winkle* (10916).

Murray, Margaret. *18 Pieces for Recorder and Instruments* (10917)

Regner, Hermann. *Ten Brazilian Children's Songs* (4869).

Orff, Carl. *Pieces for Speech Choir* (Settings of poetry drawn from Greek classic era and more modern German authors; speech choir, sparse Orff orchestration.)

Orff, Carl, and Gunild Keetman. *The Christmas Story* (English) (A musical play; for speakers, chorus, recorders, Orff instruments.) (5144).

Willert-Orff, Gertrud. *Sayings, Riddles, Auguries, Charms.* Studies for Speech, Vol. 1 (6374).

Burkhart, Arnold. *Growing With Music*, Books 1, 2, 3, 4, 5, 6, Englewood Cliffs, New Jersey: Prentice Hall. (Orff procedures are presented at appropriate grade levels.)

Carley, Isabel McNeil. *Simple Settings of American Folk Songs and Rhymes for Orff Ensemble.* Book 1-Pentatonic. St. Louis, Missouri: Magnamusic-Baton Inc., 1972.

Nash, Grace C. *Music with Children, Series I* K901.

Nash, Grace C. *Music with Children, Series II* K902.

Nash, Grace C. *Music with Children, Series III* K903.

Nash, Grace C. *Rhythmic Speech Ensembles* K922.

Nash, Grace C. *Teacher's Manual with Guide to Listening* K920.

Nash, Grace C., and Murray McNair. *Chorister's Manual.*

Nichols, Elizabeth. *Orff Instrument Source Book For Making Music Your Own.* Vol 1 (Books 1, 2, 3) Park Ridge, Illinois: Silver Burdett Co. 1971.

Wuytack, Joseph. *Bolero for Recorders and Orff Instruments.* Paris: Alphonse Leduc, (AL24051).

Wuytack, Joseph. *Cantare et Sonore*, 13 French Songs for Recorders and Orff Instruments, (AL24228).

Wuytack, Joseph. *Colores*, Six pieces for Recorders and Orff Instruments, (AL24050).

Wuytack, Joseph. *Musica Viva.* An introduction to active musical education. Paris: A. Leduc, 1972.

Wuytack, Joseph, and T. Aaron. *Joy.* American play parties for voices, recorders, Orff instruments with texts, dance instruction. Paris: A. Leduc, 1972.

Wuytack, Joseph. *Polyvitamines ABA for Recorders and Percussion.* Paris: A. Leduc, 1970. (AL24403).

**Poetry and Speech Books**

Arbuthnot, May Hill, and Shelton L. Root, Jr.. *Time for Poetry*, 3rd gen. edition, Glenview, Illinois: Scott, Foresman and Co., 1968.

Association for Childhood Education, *Sung Under the Silver Umbrella.* New York: The Macmillan Company, 1935. pp. 211.

Brewton, Sara and John E. *Laughable Limericks.* New York: The Macmillan Company.

Ferris, Helen. *Favorite Poems, Old and New.* Garden City, New York: Doubleday and Co., Inc., 1957. An excellent anthology of more than 700 poems.

Geismer and Suter. *Very Young Verses.* Boston: Houghton Mifflin Co.

Heavilin, Jay. *The Nonsense Book of Nonsense.* New York: Random House, 1964. pp. 69. Great fun!

Lewis, Richard, *Miracles.* New York: Simon and Schuster. Poems by children of the English speaking World.

Love, Katherine. *A Little Laughter.* New York: Thomas Y. Crowell Co., 1957. pp. 114. Brief ones, long ones, all funny!

O'Neill, Mary. *Hailstones and Halibut Bones.* Garden City, New York: Doubleday and Co., Inc., 1961. A collection based on color.

Untermeyer, Louis. *Rainbow in the Sky.* New York: Harcourt, Brace and Co., 1935. pp. 498. Jingles, limericks, riddles, story poems, nonsense. Valuable collection.

Withers, Carl. *A Rocket in My Pocket.* New York: Holt, Rinehart and Winston, 1948. pp. 214. Rhymes and chants of young Americans: jump rope, playground and counting rhymes. Indispensible!

**Creative Movement**

Boorman, Joyce. *Creative Dance in the First Three Grades.* New York: David McKay Company, Inc., 1969. pp. 121.

Doll, Edna, and Mary Jarman Nelson. *Rhythms Today.* Park Ridge, Illinois: Silver Burdett Co., Bock and Record.

Findlay, Elsa. *Rhythm and Movement.* Summy-Birchard, Evanston, Illinois.

Grey, Vera. *Listen, Move and Dance.* Vol. I & II. Capitol Records No. H21006, Hollywood, California. A wonderful variety of instrumental and electronic sounds.

Grey, Vera, and Percival Rackel. *Music, Movement and the Young Child.* New York: Oxford Press. Textbook on body movement based on the author's work on the BBC.

Kraus, Richard. *A Pocket Guide of Folk and Square Dancing and Singing Games for the Elementary School,* Englewood Cliffs, New Jersey: Prentice-Hall, Inc.

Mettler, Barbara. *Materials of the Dance.* Mettler Studios, Tucson, Arizona.

Monsour, Cohen, Lindell. *Rhythm in Music and Dance for Children.* Belmont, California: Wadsworth Publishing Co., Inc., 1966.

Russell, Joan. *Creative Dance in the Primary School.* London: MacDonald and Evans Ltd., 1965.

Stecher and McElheny. *Joy and Learning Through Music and Movement.* Improvisations. New York: The Macmillan Company. 1972.

Wilner, Jack, and John Lidstone. *Creative Movement for Children: A Dance Program for the Classroom.* New York: Van Nostrand Reinhold Company, 1969.

**Christmas**

Bergman, Walter. *Good King Wenceslas.* Schott Music Corp. (ESch). Voices, recorders, strings, piano, percussion ad lib.

Bergman, Walter. *Pat-a-Pan.* (Voices, piano and Orff ensemble - recorded by Deller Consort on RCA, VICS-1376) (H120).

Bonsor, Brian. *Il Est Ne.* Schott Music Corp. (ESch6625a). Recorders, alto glock., percussion, piano.

Dinn, Freda. *Shepherds by the Manger.* Schott Music Corp. (ESch6295). Czech Christmas carol for voices, recorders, violins, and percussion. In English.

Keller-Lowy, Walter. *Still, Still, Still.* Schott Music Corp. Christmas tunes, some familiar - *Silent Night*, etc., for voices, recorders, Orff instruments. p. 870.

Murray, Margaret. *Four Christmas Carols.* Schott Music Corp. (ESch10857). Simple enough for even small children; voices, xylophones, glockenspiels, optional recorders.

Orff-Keetman. *The Christmas Story.* (English), Schott Music Corp. (ESch5144). A musical play; for speakers, chorus, recorders, and Orff instruments.

Zipp, Friedrich. *The Christmas Story.* (BA 2894). Cantata for treble voices, recorders, alto xylophone, cello, and triangle.

**Recordings**

Orff, Carl, and Gunild Keetman. *Music for Children.* Angel Record No. 3582B.

Orff, Carl, and Gunild Keetman. *Musica Poetica: Orff-Schulwerk.* harmonia mundi recordings, numbers given below:

I. Pentatonic I (HM 30 650) in preparation.
II. Major (HM 30651) in preparation.
III. Major (HM 30 652).
IV. Major, Pentatonic II (HM 30 903).
V. Aeolian (HM 30 904).
VI. Dorian, Phrygian (HM 30 905).
VII. Minor (HM 30 906).

VIII. Minor (HM 30 657).
IX. Music for Movement (HM 30 658) in preparation.
X. Play Scenes-Laudi-Ballads (HM 30 659) in preparation

Orff, Carl. *Christmas Story.* (HM 1711).

Orff, Carl, and Gunild Keetman. *Songs for Christmas.* (HM 17 055).

Orff, Carl, and Gunild Keetman and Gertrud Willer-Orff. *Songs for Spring.* (HM 17 057).

**Films**

*Music for Children.* Contemporary Films, Inc., 276 W. 25th Street, New York, N.Y. 10001 (1958). Filmed at the Mozarteum, Salzburg, Austria.

*Music with Children.* Series of four films by Grace C. Nash (1966).

I. Rhythm and Pulse
II. Expressing Musical Forms
III. Expressing Note Values
IV. Music in Action

(Available from Swartout Enterprises
P.O. Box 476
Scottsdale, Arizona, 85252)

*Orff Institut.* filmed at the Mozarteum (1970).

(Available from
Magnamusic-Baton, Inc.
6390 Delmar Blvd.
St. Louis, Missouri 63130)

*Orff Schulwerk.* (Available same as above).



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## CHAPTER 9
## ETHNIC MUSIC

Ethnic music is a study of the artistic expression of people all over the world. This includes a study of *how* man makes music and *why* man makes music. Students should be aware of the artistic expressions of other cultures. Students should be aware that in any culture, art forms develop as part of that total culture and can reflect the influences of surrounding cultures.

Ethnic music necessitates a total study of a people and their culture. A study of people through their artistic expression becomes a humanizing force in the education of the elementary school child. The encompassing nature of this area of study is a valuable additional resource to be used in teaching the elements and comprehensive structure of music.

The teacher must be knowledgeable in basic music skills and willing to accept diverse means of expression indigenous to the world cultures studied in order to analyze and/or compare music of the various peoples. An accepting attitude on the part of administrators, teachers, and students should permeate the study of ethnic music.

### Behavioral Objectives

The children should develop:

1. Awareness of similarities and differences in cultural expressions.
2. Acceptance of that which is unfamiliar.
3. Recognition of unique contributions to art forms from various ethnic groups.
4. Ability to relate new knowledge to his own environment.
5. Awareness that music can be an expression of human emotions.
6. Acceptance of the cultural differences in the use of the voice in singing, i.e., people throughout the world do not sound alike when they sing. The tense-throated sounds of a Plains Indian are different from the throaty tones heard in the performance of some African songs.
7. Recognition and acceptance of cultural differences in tonality and size of intervals, i.e., non-Western music cannot always be matched note for note with Western music.
8. Recognition and acceptance of cultural differences in systems and styles of rhythm.
9. Recognition of musical instruments as cultural art expressions and as functional components of traditional ceremonies.
10. Recognition of the functional nature of music in specific cultures.

### Suggested experiences:

1. Active listening to music
2. Singing
3. Dancing
4. Instrumental performance
5. Making instruments
6. Viewing of films and filmstrips
7. Participation in creative dramatics
8. Studying folk literature (mythology and folk tales)
9. Creating music and learning to perform in the style of a given culture
10. Learning to compare non-Western music with
    a. Western music
    b. itself, to learn styles within a specific culture.

### Concomitant Learnings:

A. Song Form
B. Scales
C. Music Reading and Notation
D. Pattern and Design (rhythms, meters, etc.)
E. Instruments
F. Musical Terms
G. Form in Music and Comparative Arts
H. Improvisation

The cultures selected for inclusion in this guide are simply examples of an approach to ethnic studies.

### Sample Strategies

It is hoped that the songs and other music listed in this chapter will also serve as examples of materials which can be included with Orff, Kodály, MMCP, CMP, other methods of teaching music, and for vocal and instrumental performance.

A Sample Plan for Teaching Music of the North American Indian

Object of the Lesson: The children will discover characteristics of Plains Indian music which is the best

known type of Indian music today. These characteristics are as follows:

1. The melody moves from high to low in "layers" or "terraced contours." Songs have sections, each of which begins on a high tone and proceeds gradually downward.

2. The drum often plays independently of the song, rather than on the same accented pulse or beat.

3. Singers have a high, falsetto-like tone quality.

4. Words are used sparingly. Vocables, "Hey," "Ho," "Ha," "Na," are used to fill songs.

Story of the Sun Dance. The Sun Dance is a Sioux ceremony of self-renewal for an individual as well as for the tribe. The ceremony is held in the summer at the time of the full moon and provides a time for thanksgiving. Dancers ask for supernatural strength through song and ritual.

A Sun Dance lodge or pole is erected with a sacred bundle of objects placed at the top. Dancers place leather thongs inside the skin of their chests, tying themselves to the pole, as a means of self-torture. They blow bird whistles which can be heard over the sounds of drumming and singing. For hours they dance around the pole, looking at the sun or sacred objects. If a man falls unconscious, he is said to be in contact with the supernatural. The Sun Dance calls for tremendous strength and physical endurance.

For a more thorough study of the Sun Dance, consult *American Indians Sing.*

*Play* two Sun Dance songs from *Music of the Sioux and Navajo.* The songs should be repeated through the lesson when necessary to answer musical questions.

*Ask* the children to describe the melodic contour. Does the song begin high or low? Is the melody one long phrase or is it divided into sections? Does each section begin on a high note? Are the two songs similar?

*Listen* to determine the pulse of the drum beat. Is it with the beat of the song? In the first Sun Dance song, the drum plays independently of the song in a steady pattern. In the second selection, drumming is more nearly on the song rhythm, but not throughout the entire composition.

*Call* attention to the tone quality of the singers. Compare Plains Indian tone quality with Peyote Cult Dance and Navajo Silversmith's Song on the same record. Compare it with the children's singing.

*Listen* to the words of the songs. Let the children determine when vocables occur. These selections seem to be made up entirely of vocables with parts of the songs unclear because of recording problems.

*For* a discussion as to the uses of music within a culture, ask the children to imagine a Sun Dance without music. Music blends a quest for divine aid and physical ordeal into one complete religious experience. It furnishes valuable support to its participants. Without music, the ceremony could not exist.

**A Sample Activity-Oriented Strategy For Mexican Music and Ancient Culture**

**Objectives**

The children should:

1. Be familiar with the culture and musical examples of another people and time — popular Mexican and ancient Maya Indian music.

2. Develop music reading skills, while listening to Mexican music, by performing from a chart for which music notation will later be substituted.

3. Observe performance differences and types of instrumental accompaniment of Maya Indian music and more current Mexican music.

4. Develop music skills in performing rhythmic ostinato patterns using speech.

5. Improvise or learn by rote, pitched ostinato patterns based on the pentatonic scale as an accompaniment to the Maya Indian chant built on that scale.

**Introductory Activity**

Using Chart 4 of Mary Helen Richard's *Threshold to Music*, have children clap and then play the chart through twice using sticks. Repeat until children can do chart twice at a brisk tempo.

Listen to recording of *La Cucaracha*, No. S-2010, Idyllwild Records (Kjos) and analyze, through children's responses, how many different melodies are heard and how often the first one is repeated. Indicate the form on the board for future use by children (Introduction: A-Instrumental only, ABBABBA, Coda: A-Instrumental).

Each time the first melody is sung on the recording, have the children begin to play Chart 4 as an ostinato rhythmic accompaniment, repeating for entire length of that melody (play chart twice), resting for theme B.

Substitute a chart on which quarter notes and rests have taken the place of the dogs and doghouses. Have students perform this chart while listening to the recording.

"Las Chiapanecas," from the same recording and book, can be used in the same way. Play through the chart eight times to accompany theme A and C, rest during theme B.

Explain that much Mayan Indian music is accompanied by ostinato rhythmic patterns played on various instruments. Discuss the Maya culture from which the example is taken:

Classic Maya existed roughly from 300 to 900 A.D. The Maya built hundreds of great temple-crowned pyramids, in many cases one built on top of another, to honor or

placate the gods. Remains of Maya cities can be found in the Guatemalan province of Peten, the lowlands of the Mexican state of Chiapas, and in parts of Honduras and British Honduras, which have hot rain forest climates. The major ceremonies to the gods were solemn ceremonies that followed the ritual exactly. Xtoles is a religious chant of this type, performed on the recording with the traditional voice quality and instrumental accompaniment.

1. Listen to the recording of XTOLES (Concion de Sol), No. S-2010, Idyllwild Records.

2. Listen to recording enough times for children to analyze how many times the words are repeated (4), whether or not the melody is the same each time, etc., until they are sure of the form: Introduction, A, A, B, B.

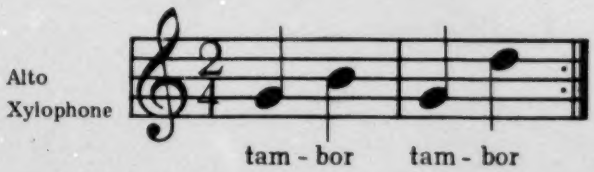
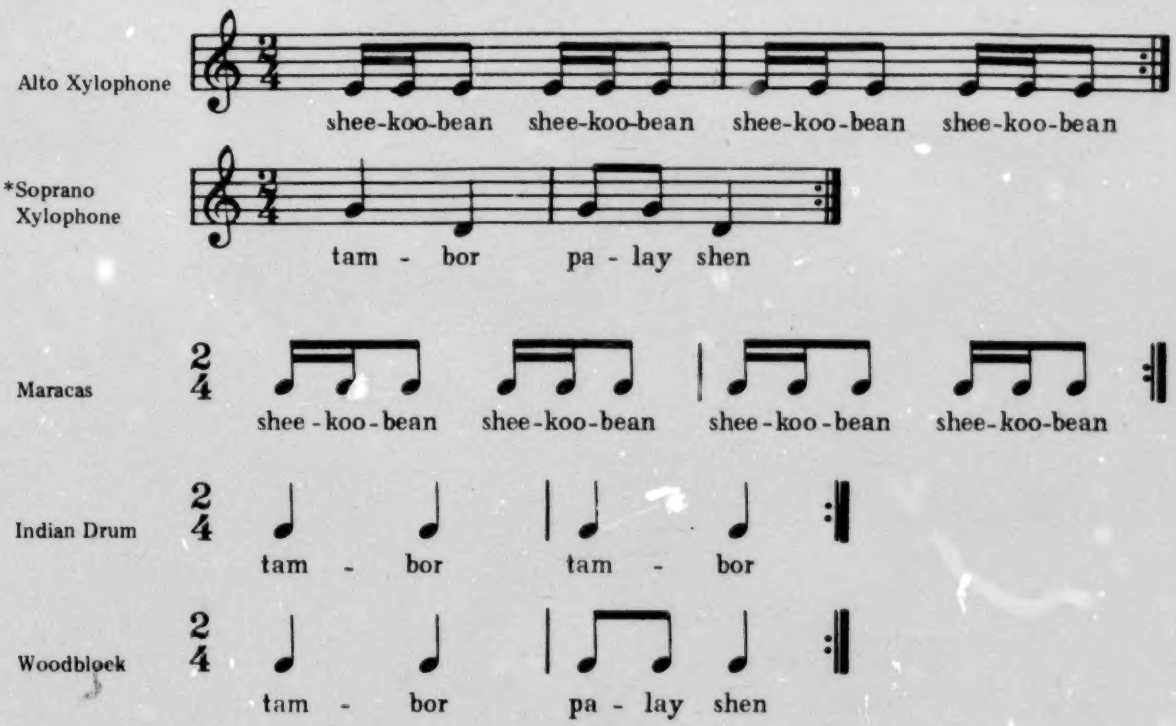
3. After they have analyzed the form by listening, show them the song, and discuss the written format of repeat signs, first and second endings, etc. Decide which words fit the rhythm pattern ♫ ♫ (shee-koo-bean).

4. Use the speech pattern, shee-koo-bean, to teach ♫ pattern to be used as a rhythmic ostinato on maracas. Repeat words silently while playing this rhythm pattern. While class sings the song, play this pattern throughout the recording.

5. Teach the Drum (Tambor) part ♩ ♩ on page 5 of *Cantos de Mexico* by Millan and Krone, Neil Kjos Music Company, Publishers, saying the speech pattern *tam-bor* while playing the drum part. While the class sings the song, combine this with ♫ (shee-koo-bean).

6. Teach the wood block part using the speech pattern *tam-bor pa-lay shen* for ♩ ♩ ♫ ♩, and combine with the other parts.

After students have learned to sing and accompany themselves with non-pitched rhythm instruments, either improvise or learn patterns similar to those below for Orff-type instruments. (Note that the rhythm for the pitched ostinato parts to be played on Orff-type instruments is identical to that of the non-pitched rhythmic instrumental parts previously learned.)

Possible Orff-type accompaniment patterns to be repeated throughout chant, *Xtoles*.

Alto Xylophone
shee-koo-bean shee-koo-bean shee-koo-bean shee-koo-bean
*Soprano Xylophone
tam - bor pa - lay shen
Maracas
shee - koo - bean shee-koo-bean shee - koo - bean shee-koo-bean
Indian Drum
tam - bor tam - bor
Woodblock
tam - bor pa - lay shen

(*If one is available, bass xylophone would be preferable.)

**Sample Strategy for Experiences in Haiku with Musical Accompaniments**

**Trees**

Trees hang opposite
The cliff sways and blows, almost
Fall to earth below.

Douglas Kaplan

The poetry described in this article was developed with third grade children at the University of Chicago Laboratory School. Mrs. Alice Moses, classroom teacher.

**Objectives**

The children should:

1. Understand this very old form of Japanese poetry and improvise musical accompaniments for a Haiku reading.
2. Create original Haiku.

Haiku is a three-line poem, made up of five, seven, and five syllables. Nature and the seasons are often used as subjects for Haiku poetry. Suggested instruments to be used: temple blocks, bamboo rhythm sticks, wood blocks, triangle, finger-cymbals, gong (large metal lid cover will do as well), jinglebells, autoharp (pluck low C and A strings to imitate the sound of the Koto). The teacher, along with the children, should try to create an accompaniment which will reveal the simplicity, contrast in pitch, and the tone-color characteristics of Japanese music.

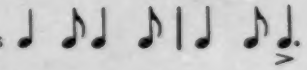
The Manhattanville Curriculum program will lend itself very well to this idea.

**Winter**

Now is winter time

With all the snowflakes falling

And the animals sing.

Sleighbells 

Finger cymbals

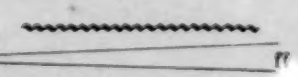
Glissando on melody bells/voices sighing

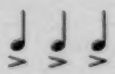
**Wind**

Wind blowing so strong

Blowing trees so very hard

The leaves fall off.

Tambourines 


Temple blocks 

**Ice**

I go sliding by

On the big frosty ice pond

Sometimes I fall down.

Wire brush on drum head

Glissando on melody bells

Wood block



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The Owl

Did you see the owl

Who stayed up in the morning

Just to catch a mouse?

Autoharp (used for Koto effect)

Autoharp

Temple blocks

The Garden

Big trees and small trees

Some flowers in the garden

The air is fragrant.

Tympani, drums and tambourine
Tinkling bells

Gong

Snow

Bright white snow flutters

Down . . . Seems to have been washed

By the morning sun.

Melody bells playing a descending melody

Dried beans swishing around inside head of a drum

Cymbal

Owl

Owl on the tree, still

You are as pretty as can be

Sitting on the tree.

Gong

Melody bells

Gong

Sample Strategy for Experiences in African and Afro-American Music.

When working with students with limited background in the area of African and Afro-American music, it might be advisable to do this lesson plan in reverse after involving the class in the first singing activity.

Class learns and sings two spirituals: "Glory Hallelujah" and "Swing Low, Sweet Chariot." Sing separately until familiar. Sing together as partner songs (with or without alto part).

Identify songs as spirituals and give background for origin of spirituals. Explain as musical expression of enslaved people of African heritage. (Consult Resource List.)

Identify outstanding characteristics of African music. Entirely functional, very rhythmic; call and response widely used; rattles, drum and other percussion instruments are basic and integral part of music; (all made by hand from natural surroundings).

Play examples of African Music (See Resource List). Show call and response pattern through recording of "Taboo," Ella Jenkins: *Call and Response* - FC 7308 (Scholastic-Folkways).

Play "Sanctus" or "Credo" from *Missa Luba* (Congolese Mass), Philips 428 138 PE. Note call and response patterns, and intricate rhythms.

Relate to language-arts studies through use of words such as volume, speed, increase, decrease; use of suffixes through comparisons, meaning of accent.

Try this rhythm on desk with fingers and/or pencils; RLL RLL RL RL RL (R = right hand - L = left). Accent R strongly, in order to get *real* effect of rhythm. Increase speed of rhythm. (The routine can be started with any set.)

Use black keys on piano, or resonator, or other bell-set and find, by ear, the tune "Swing Low." Have students make up a rhythm and tune of their own, using black



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keys; repeat using five other resonator-tones which teacher selects from set (pentatonic scale). Have students make up words, if desired, for tune. (Can be call-and-response, if desired.) Have students locate other groups of resonator bells to form other pentatonic scales. Play recording of spiritual as sung by a concert artist (Leontyne Price, for example).

Play recording of spiritual by choral group (Fisk Jubilee Singers, Tuskegee Choir, Morris Brown College, Morehouse Glee Club, or other). Discuss differences between this and recording of concert artist. What is involved? Which do you prefer? Why? What are voice ranges? What are the names given to different voice qualities? (Et cetera)

What do spirituals and blues have in common? Where and how do they differ?

Play examples of early blues and compare with words of early spirituals. How does current "Rock" compare with blues? Play example. ("Face It With A Smile" or "I Had A Dream" From *The Prime of Shorty Long* Soul SS 719 - Motown records.)

Have students listen to recording of "Congo Lullaby." (Follett: *Discovering Music Together*, Alb. S603.)

Have students play low *E*, high *E*, low *E*, et cetera, throughout song, in rhythmic slow pattern as done in ostinato, while they hum with record. Play ostinato on bells, piano, or Kalimba.

Tell students of another lullaby, in another language - "Berceuse" (French). Explain the place of the lullaby in the story of *The Firebird.*

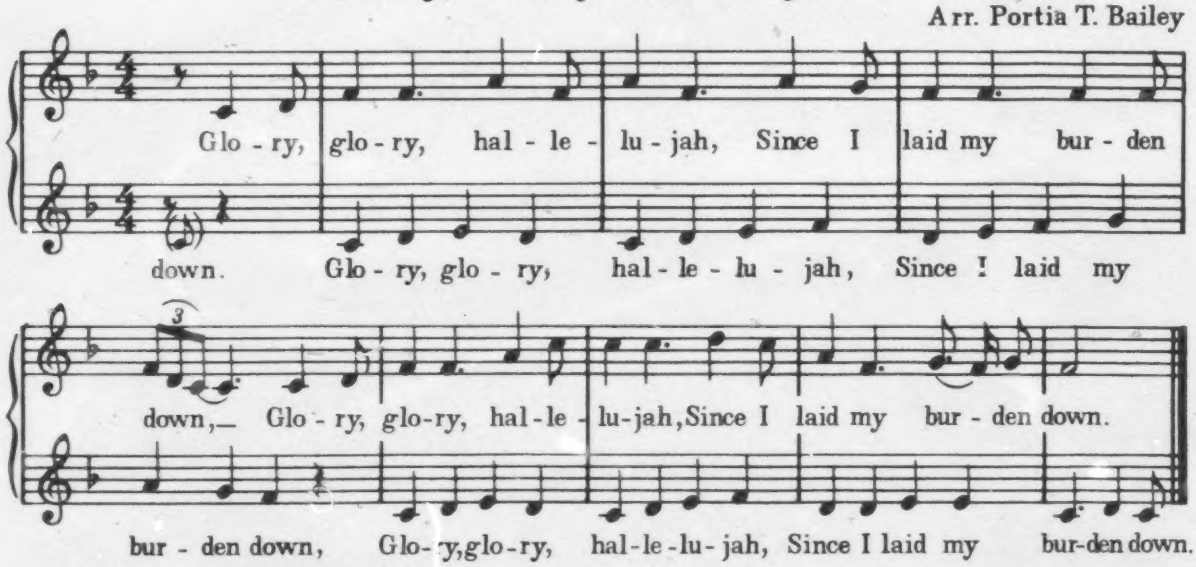
Play "Berceuse" from *The Firebird Suite.* Listen to rhythm of bass line. Listen to "Arabian Dance" from *The Nutcracker Suite.* Compare the rhythm of this bass line with that of the "Berceuse" bass line. Note constant repetition of these bass patterns, as in the African rhythmic patterns.

This can then lead into discussion of ballet, instruments, music of other peoples, compositions based on folk tunes, folk dances, ritual tribal dances, et cetera.

Present materials of different moods. Let students do discovering. Observe instrumentation, rhythm patterns, form, melodic line, et cetera. What would students like to do to or with this music? How would students go about expressing their moods and feelings in music? Would all of their expressions be peppy and active, or would they sometimes be reflective and tranquil?

## Glory, Glory Hallelujah

Arr. Portia T. Bailey


Glo - ry, glo - ry, hal - le - lu - jah, Since I laid my bur - den
down. Glo - ry, glo - ry, hal - le - lu - jah, Since I laid my
3
down, Glo - ry, glo-ry, hal-le - lu-jah, Since I laid my bur - den down.
bur - den down, Glo-ry, glo-ry, hal-le-lu-jah, Since I laid my bur-den down.



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Powers, William K. *Here Is Your Hobby: Indian Dancing and Costumes.* New York: G.P. Putnam's Sons, 1966.


### Discography


*Music of the Sioux and Navajo.* Ethnic Folkways Library, FE 4401.

*Indian Music of the Southwest.* Folkways, FW 8850.

*Navajo Two-Step and Skip Dances.* The Indian House, Box 472, Taos, New Mexico, 87571.

*Taos Round Dances.* The Indian House, Box 472, Taos, New Mexico 87571.


### Mexican Music and Ancient Culture


Leonard, Jonathan Norton, and Editors of Time-Life Books. *Ancient America.* New York: Time Incorporated, 1967.

Millan, Amalia, and Beatrice Krone. *Cantos De Mexico.* Park Ridge, Illinois: Neil A. Kjos Music Co., 1968.

Richard, Mary Helen. *Threshold to Music.* New York: Harper and Row, Publishers, 1964.


### Discography


*Cantos De Mexico.* Idyllwild Records, S-2010.


### Haiku


Behn, Harry (trans). *More Cricket Songs.* Japanese Haiku. New York: Harcourt Brace Jovanovich, Inc., 1971.

Cassedy, Sylvia, and Kunihiro Suetake. *Birds, Frogs and Moonlight.* Garden City, New York: Doubleday and Company, Inc., 1967.

Lewis, Richard, (ed.) and Ezra Jack Keats pictures. *In A Spring Garden.* New York, New York: The Dial Press, 1965.

Mizumura, Kazue. *I See the Winds.* New York: Thomas Y. Crowell Company, 1966.

Yayu, Issa, Kikaku. *Don't Tell The Scarecrow.* New York: Four Winds Press, 1969.


### Discography


*Haiku,* Lyons Co. 430 Wrightwood Avenue, Elmhurst, Illinois, LB 7767.

**Sample Resource List**

**Books**

Books available from
Ellis' Book Store
4235 West Madison Street
Chicago, Illinois 60624


Bontemps, Arna. *American Negro Poetry.* New York: Hill and Wany Co., 1963.

Courlander, H. *Hat Shaking Dance and Other Tales.* New York: Harcourt, Brace., 1957.

Courlander, H. *Negro Folk Music, U.S.A.* New York: Columbia University Press., 1963.

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DuBois, W.E.B. *The Souls of Black Folk.* Greenwich, Connecticut: Fawcett Publication, Inc., (1903) 10th Printing, 1970.

Fisher, Miles M. *Negro Slave Songs.* New York: Russell and Russell, 1968.

Garland, Phyl. *The Sound of Soul.* Chicago: Henry Regnery Co., 1969.

Grier, W., and P. Cobbs. *Black Rage.* New York: Basic Books, Inc., 1968.

Hughes, Langston, and Arna Bontemps. *Book of Negro Folk Lore.* New York: Dodd Mead and Co., 1958.

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**Series Available for Children**


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Hines John., et. al. *Ethnic Drama Series.* New York: New Dimensions Publishing Co. Inc., 1970.

Nelson, Natalie. *Puerto Rico Series.* Books I and II, New York: New Dimensions Publishing Co. Inc., 1970.


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Acuna, Rudolph. *The Story of Mexican Americans.* New York: American Book Co., 1969.

Bleeker, Sonia. *The Maya.* New York: William Morrow and Co., Inc., 1968.

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Curtis, Natalie. *The Indians Book.* New York: Dover Publications, 1968.

Dietz, Betty W., and M. B. Olatunji. *Musical Instruments of Africa.* New York: John Day, 1965.

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*Puerto Rico, An Island on the Move.* (Part of Puerto Rican Education Classroom Kit), Cooperstown, New York: Discovery Enterprises, 1970.

Richards, Mary H. *Threshold to Music; The First Three Years.* Palo Alto, California: Fearon Publishers, Inc., 1964.

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Schwendener, N., and A. Tibbles. *Legends and Dances of Old Mexico.* New York: A. B. Barnes and Co., 1934.

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Standifer, James, and Barbara Reader. *Source Book of African and Afro-American Materials for Music Educators.* Washington, D. C.: Contemporary Music Project, MENC., 1972.

Thomas, Ronald. *A Structure for Music Education.* (MMCP Synthesis) Elnora, New York: Media, Inc., 1972.

Thomas, Ronald. *Basic Expression in Musicianship.* (for Pre-School and Early Childhood). Elnora, New York: Media, Inc., 1972.

Tooze, Ruth, and B. Krone. *Literature and Music as Resources for Social Studies.* Englewood Cliffs, New Jersey: Prentice-Hall, Inc., 1955.

For Library

*The Portraits of the Nations Series.* (Series of individual books, each titled *The Land and People of:* Egypt, Iran, Africa, Japan, Mexico, et cetera). Philadelphia: J.P. Lippincott Co., 1964.

*Music and Music Therapy, History and Contributions of Black Americans, History and Contributions of Spanish-Speaking Americans, History and Contributions of American Indians.* Los Angeles, California: Children's Music Center (5373 W. Pico Blvd., 90019.)

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*Music Educators Journal,* Vol. 59, No. 2, (October 1972.) (Entire Issue.)

Yellin, Bob, and Guy and Candie Carawan. "John's Island - A Documentary in Picture, Song, and Story." *Sing Out!*, Vol. 16, No. 1 (February-March 1966.) p. 25.


**Song Collections**

Folk Song Books available from
Cooperative Recreation Service, Inc.
Delaware, Ohio

*African Folk Songs, East-West Songs* (includes Middle West folk songs), *Latin-American Folk Songs, Mexican Folk Songs, A Sampler of Japanese Songs* (Ichiro Suzuki, editor) and many other folk songs of other countries. Catalog available.

*Cancioncitas Para Chiquitines.* Bowmar Publishing Corp., Glendale, California.

*Cantos de Mexico.* Neil A. Kjos Music Co., Park Ridge, Illinois.

*Children's Songs From Japan.* Florence White and Kazuo Akiyama, E.B. Marks Music Corp., New York.

*Echoes of Africa.* Beatrice Landeck, David McKay Co., Inc., New York.

*El Toro Pinto and Other Songs in Spanish.* The Macmillan Company, New York.

*Favorite Songs of Japanese Children.* Hanako Fukuda, Highland Music Co., 1311 N. Highland Avenue, Hollywood, California 90028.

*Folk Songs of the Arab World.* Bowmar Publishing Corp., Glendale, California.

*Folk Songs of the World.* The John Day Co., New York.

*Folk Songs of China, Japan, and Korea.* Betty Dietz and Thomas C. Park, The John Day Co., New York.

*Folk and Traditional Music of the Western Continents.* Bruno Nettl, Prentice-Hall, Inc., Englewood Cliffs, New Jersey.

*Git On Board.* Beatrice Landeck, E.B. Marks Music Corp., New York.

*La Hara Del Canto.* (26 Latin-American Songs) E.B. Marks Music Corp., New York.

*Latin-American Game Songs.* Mills Music, Inc., New York.

*Puerto Rico Sings.* E.B. Marks Music Corp., New York.

*Songs of the Middle East.* Lois Land and Sally Monsour, Mark Foster Music Co., Marquette, Michigan ($1.25 - paper).

*Songs from the Veld.* Josef Marais, G. Schirmer, Inc., New York.

*Songs and Stories of Afro-Americans.* Paul Glass, Grosset and Dunlap, New York.

*Songs and Stories of the American Indians.* Albert Gale with the Krones, Beatrice and Max, N. Kjos Co., Park Ridge, Illinois.

*Songs and Stories of the North American Indians.* Paul Glass, Grosset and Dunlap, New York.

*Wake Up and Sing.* Landeck and Crook, Marks Music Corporation, 136 W. 52 Street, New York, New York 10019.

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Allyn & Bacon. *This is Music for Today.* (Bks 1-6) - William R. Sur, William R. Fisher, Mary R. Talbert; 1971 - (Bks 1-3) Adeline McCall.

American Book Company. *New Dimensions in Music.* Robert A. Choate, Lee Kjelson, Richard C. Berg, Eugene W. Troth; 1970.

Follett. *Discovering Music Together.* Charles Leonhard, Beatrice Perham Krone, Irving Wolfe, Margaret Fullerton; 1970.

Ginn. *The Magic of Music.* Lorrain E. Walters, Louis G. Wersen, William C. Hartshorn, L. Eileen McMillan, Alice Gallup, Frederick Beckman; 1968.

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Prentice Hall. *Growing with Music.* Harry R. Wilson, Walter Ehret, Alice M. Knuth, Edward J. Heimann, Albert A. Renna; 1970.

Silver Burdett. *Making Music Your Own.* Beatrice Landeck, Elizabeth Crook, Harold C. Youngbert; 1971.

**Records**

Record Albums for all songs in Text Series listed above are available through companies listed above.

Records available from
Scholastic Audio-Visual Materials
Ethnic Folkways Library
906 Sylvan Avenue, Englewood Cliffs, New Jersey 07632

*Afif Bulos Sings Songs of Lebanon, Syria & Jordan* FW 8816.

*Arabic Songs of Lebanon and Egypt* FW 6925

*Been in the Storm So Long* FS 3842

*Call and Response* FC 7308 (Ella Jenkins)

*Cantos de los Posados and Other Christmas Songs* FC 7745

*Children's Jamaican Songs and Games* FC 7250.

*Drums of the Yoruba of Nigeria* FE 4441.

*Folk Music of Japan* FE 4429.

*Folk Songs and Dances* FW 8856.

*Indian Music of Mexico* FE 4413.

*Indian Music of the Southwest* FW 8850.

*Israel Songs for Children in Hebrew* FC 7226.

*Music of the Sioux and Navajo*

*Ring Games* FE 4406 (Southern U.S.)

*S. E. Island Folk Festival* FS 3841.

*Songs and Dances of the Great Lakes Indians* FE 4003.

*Songs of the Holidays and Other Songs,* Sung by Gene Bliastein and the Children of Mt. Zion Hebrew Congregation FC 7554.



*Songs of Israel* FW 6847.

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*Story of Jazz.*

*You Sing A Song and I'll Sing A Song* FC 7664 (Ella Jenkins).

Records available from
Children's Music Center, Inc.
5373 West Pico Blvd.
Los Angeles, California 90019

*One, Two, Three and A Zing, Zing, Zing.* (Street games, songs, and rhythms of the children of New York City; black children and white children of Puerto Rican and other national backgrounds.)

*Songs and Dances of Puerto Rico.* (Traditional and typical music of Puerto Rico in Spanish with native instruments. Booklet on documentary notes.)

*ABC.* Jackson 5, Motown MS709.

*Afro-American Music.* Dr. Willis James, Pioneer Record Sales, Inc., 701 Seventh Avenue, New York, New York. No. AA 702.

*African Story Songs.* Abraham Mariare, University of Washington Press, Seattle, Washington.

*Arcbesque.* LPO 126. Orient Record Co., 191 Atlantic Avenue, Brooklyn, New York 11201. Accompanying book, same title.

*Cancioncitas Para Chiquitines.* Bowmar Record No. B-569, Glendale, California.

*Cantos de Mexico.* Idyllwild Record No. S-2010, Kjos Music Co., Park Ridge, Illinois.

*Catalog of Folk Songs, Ballads, Dances, Instrumental Pieces and Folk Tales of the United States and Latin America on Phonograph Records.* Music Division - Recording Laboratory Reference Department, Library of Congress, L. C. Card No. 58-60095.

*Classic Negro Spirituals.* Robert McFerrin, Washington No. WLP 461.

*The Dubka.* Orient Records No. LPO 1345, 191 Atlantic Avenue, Brooklyn, New York.

*Face It With A Smile.* Muziki Publishing Co., Inc., 1611 Webb Street, Detroit, Michigan.

*Favorite Selections of the Concert Choir.* Morris Brown College, Atlanta, Georgia 30314.

*Folk Instruments of the World.* Follett Educational Corporation, Record No. L 24.

*Latin-American Game Songs.* Bowmar Record No. M-104.

*Los Poyadores De Pueblo.* Vol. I and Vol. II. Pueblo High School, 3500 South 12 Street, Tucson, Arizona 85713.

*Man and His Music: American Indian.* (Dec. 1971-Jan. 1972) Keyboard Publications, Inc., 1346 Chappel Street, New Haven, Connecticut 06511 (Other cultures and countries available.)

*Mexican Rhapsody - Fiesta in Hi-Fi.* Mercury Olympian Series, MG 50134.

*Missa Luba.* Philips 428 134 PE.

*Music For Humanities.* (Multiple Record Album) Silver Burdett Co.

*Navajo Two-Step & Skip Dances.* The Indian House, Box 472, Taos, New Mexico 87571.

*O Happy Day.* Eddie Hawkins Pavilion No. PBS 20,001.

*Sensemaya'.* Revueltas. Latin-American Fiesta Columbia No. MS 6514.

*Soul Bag.* Mongo Santamaria. Columbia No. CS 9653.

*Sounds of Indian America.* The Indian House, Taos, New Mexico 87571.

*Taos Round Dances.* The Indian House, Taos, New Mexico 87571.

*There Is A Fountain.* Bertha Norman, 1757 N. Elmer Street, South Bend, Indiana 46628.

*We Live in the City.* Balkin *(Some of My Friends Say; My Class)* Rhythm Band, Inc., P. O. Box 126, Fort Worth, Texas 76101.

*We Shall Overcome.* Morehouse College Glee Club, Morehouse College Business Office, Atlanta, Georgia 30314.

**Filmstrips, Pictures and Tapes**

Filmstrips available from
Bowmar Publishing Corporation
622 Rodier Drive
Glendale, California 91201

*Folksongs of Africa.*

*Folksongs of the Arab World.* Sally Monsour (Sound Filmstrip).

*Folk Songs of Israel.* Roberta McLaughlin.

*Folksongs of Japan.*

(Other sets of other countries available.)

Association for the Study of Negro Life and History. Dr. Charles Wesley, Director, Washington, D.C.

*Afro-American Artists* (Series - 4 D Slides) New York: Prothmann Associates.

*Black Folk Music in American.* SVE Singer, Chicago, Illinois.
No. 682-SAR, Set of 4 Filmstrips, 2 Records, 4 Guides.
No. 682-SATC, Set of 4 Filmstrips, 2 Cassettes, 4 Guides.

*Children of the Inner City.* SVE Singer Educational & Training Products, 1345 Diversey Parkway, Chicago, Illinois 60614.

A-218-1: *Jose, Puerto Rican Boy.*
A-218-2: *Ernesto, Mexican-American Boy.*

*Heritage of the Maya: The World of the Past.* Life Filmstrips.

*Indian Mexico.* Educational Filmstrips.

*Man and His Music.* Bookbox study units for reading, listening, viewing a varied number of countries and cultures. Keyboard Publications, Inc., 1346 Chapel Street, New Haven, Connecticut.

*Modern Mexico.* Educational Filmstrips.

*Musical Instruments of Africa.* Warren Schloat Productions, Inc., Pleasantville, New York 10570.

*This Is Puerto Rico.* (51 frames in color. Bi-lingual captions) Discovery Enterprises, Box 461, Cooperstown, New York 13326.

**Films**

Films available from
Bailey Films Association
11559 Santa Monica Blvd.
Los Angeles, California 90025

*Discovering the Music of Africa*

*Discovering the Music of The American Indian*

*Discovering the Music of Japan*

*Discovering the Music of the Middle East*

(and other countries and cultures)

Films available from
Communications Group West
6335 Homewood Avenue, Suite 204
Hollywood, California 90028

*Afro-American Music, Its Heritage.* Color, 22 minutes.

*Mexican-American Culture, Its Heritage.*

Available from
Churchill Films
662 N. Robertson Blvd.
Los Angeles, California 90069

*Percussion Sounds.* (Percussion instruments of different countries.)



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CHAPTER 10
THE ALLIED ARTS
PHILOSOPHY and RATIONALE

## The Allied Arts Philosophy and Rationale

The increased emphasis on and interest in various types of Allied Arts programs resulted from the post-Sputnik-shock arts and humanities boom. The most basic rationale to be given to any arts endeavor is simply that, potentially, the arts can contribute a value dimension to every life, and that life is something less than complete without the arts. Perhaps a brief explanation of this value dimension is necessary.

Various child experts have maintained for years that infants need to be stimulated by bright, colorful forms and shapes. Basically, the first responses of infants are to the aesthetic qualities of shape, color, sound, and texture. It might be said that infants develop an *aesthetic awareness* as a result of perceiving such *aesthetic objects.* Unfortunately, this aesthetic awareness disappears as soon as youngsters begin to learn the function and meaning of objects. Two parallel white lines on the road, for instance, cease to be two parallel white lines—an aesthetic object with the qualities of form and color—and become, instead, simple markers to show where one must walk on his way to school. The bright hamburger sign ceases to be a delight to the eye—with a variety of colors and shapes—and becomes merely a signpost to the hungry after-school crowd. Objects of art, viewed as aesthetic presentations by infants, cease to be aesthetic presentations when older children look for, but find no meaning or function in them. The Allied Arts Approach develops an aesthetic awareness and provides the necessary skills for making value judgments.

## Goals of the Allied Arts Approach

The Allied Arts program should pervade the classroom to allow the student to:

1. Learn something of himself and other people through all the arts.
2. Gain a value dimension in life through a developed aesthetic awareness.
3. Express himself through various modes of communication—music, visual arts, drama, dance, literature, and film.
4. Discover similarities, dissimilarities and unique qualities of each art form.
5. Perceive the changing world through the work of artists, past and present.
6. Interpret relationships that exist in all the arts as well as in life.
7. Make value judgments based on sound artistic and aesthetic principles.

## Achievement of Goals

Two possible approaches are suggested to achieve the above goals: (1) elements and (2) topics.

*Elements Approach:* Color, sound, texture, balance, rhythm, and form are basic elements. This approach works best with youngsters at the primary level. The object of this approach is to saturate the child with these elements, including activities that culminate in actual works of art. The elements are easily introduced and can be easily manipulated by all students. The tape recorder is the best device to use for early experiments in musical composition. Work with colored yarn or finger paints easily introduces the elements of the visual arts. Translating moods suggested by music into movements is the first step in dance. The opportunities are limitless for all types of creative teaching and learning with an endless variety of "tools"—ranging from tin can drums to cardboard box architecture. The important concept is that the classroom—every classroom—should become an art workshop where student craftsmen can work with their building materials.

## Suggested Strategies for the Elements Approach

The students can:

1. Find and discuss line, shape (form and pattern), texture (rough and smooth surfaces), and color in the everyday environment—in buildings, sidewalks, lamp posts, fountains, windows, signs, stairways, school buildings, and the classroom.
2. Listen for and discuss the properties of sounds. Tape those sounds and compose a musical composition with them. Develop self-direction through creative behavior.
3. Find and discuss the sphere, cube, cone, cylinder, and pyramid in architecture. Do the same in student paintings and in photographs.
4. Make and discuss his own collage—art from found materials.
5. Make and discuss alphabet art—the letters of the alphabet so constructed as to suggest different moods or feelings, i.e., a strong G and a weak E. Look for the same concept in magazine ads and in signs.
6. Make masks that depict different moods and then have them "dance" or "act" the mood suggested by the mask. The dancing and acting can be a pantomime accompanied by appropriate music.

*The Topic Approach:* Students in the intermediate grades will be delighted to learn that all art forms can "say something" about a variety of topics. If the function of rivers in the United States is the current topic in a

geography lesson, it is only a small task to assemble art objects dealing with that topic. Here, programmatic music as Smetana's *Moldau*, representational paintings such as the Currier and Ives' *Mill River Scenery* or Corot's *The Large Lock Near Bellegarde*, and the legend of the Rhine Gold from literature, for example, can be used effectively. One very important thing to remember is that art objects *do not have* as their purpose instruction about a topic. Smetana's *Moldau*, for example, should not necessarily tell us anything about rivers, but should tell us something about the expressive potential of art. Instruction about rivers should come under science or geography. Instruction about art must come from the realm of art.

This approach is also a good way of introducing the similarities and dissimilarities of the various art forms. All three art forms mentioned above say something about "rivers," but with different modes of presentation. Hence, all three can "express" or communicate a theme, but in different ways. There is another advantage here in that if a student fails to note the expression about rivers in the *Moldau*, he may realize that the visual arts or poetry succeed in expressing rivers. Thus, he may develop an aesthetic awareness concerning the expressive potential of all art forms. The logic here is that if the visual arts or poetry can express rivers, music is also an art form, then why can't music express "rivers" also? Another good procedure is to take a theme like "flowers" and in addition to presenting this theme through all art forms, present a variety of modes of expression through one art form. Visual artists have been concerned with flowers for decades. Simply show "flowers" in a realistic still life, then show "flowers" as seen by an impressionist, and, finally, "flowers" as seen by an abstract expressionist. Discussions are sure to follow.

The art forms of dance, theatre, and film are different in the sense that the teacher cannot go to the library to obtain an example of ways in which they treat a theme. While there are examples of at least portions of dances, dramas, and films based on a theme like flowers, they are for the most part not recorded, cataloged, or easily accessible. But these art forms are not to be avoided. They are important in that they provide an avenue to creative behavior, which is the all-important final product of any allied arts approach. Students must be given the opportunity to put perception, awareness, and aesthetic sensibility to work by producing art objects. After using a variety of works from the arts of music, painting and sculpture, and poetry and literature, children should be allowed to make their own objects in order to express in their own way the topic or theme under discussion. Here, they can interpret mood, theme, line, and shape in an exploration of space and movement in dance. They can and should be encouraged to produce story dramas, sketches, and compositions according to the dictates of their own creative psyches. Their activities can be generated from one art work—painting, for example—or from the combination of art works used by the teacher to present a theme. It is not possible to establish rules for generating such creative activity because limits as to the variety of possibilities cannot be established. One principle, however, can be maintained. The topic approach is a means to show students how artists have reacted to their environment. The teacher, by providing opportunities for students to exhibit creative behavior, allows the student to become an artist and react to his environment.

This entire approach requires only a modest record library, some literature books of classics from the library, some inexpensive prints, reproductions or slides of paintings and sculpture, and some superficial study of the major artists, composers, and movements in art. It can also be managed very well through a team teaching approach.

**Suggested Topics for this Approach**

| Theme | Music | Art | Literature |
|---|---|---|---|
| Rivers | *The Moldau*<br>Smetana | *Mill River Scenery*<br>Currier and Ives | *The Deerslayer* (selections)<br>James Fenimore Cooper |
| | | *The River*<br>Maurice de Viaminck | *Mad River*<br>Longfellow |
| | | *The Large Lock Near Bellegarde*<br>Jean Corot | |
| Moon | *Claire de Lune*<br>Debussy | *Rising Moon*<br>Hans Hofman | *Moonlight*<br>Longfellow |
| | | | *Silver*<br>Walter de la Mare |
| Spring | *The Seasons*<br>1st movement<br>Vivaldi | *Voices of Spring*<br>Hans Hofman | *Spring in Town*<br>William Cullen Bryant |



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| | | | |
|---|---|---|---|
| | *Symphony No. 1* (Spring)<br>Schumann | *Field of Poppies*<br>Money | *Spring*<br>Longfellow<br><br>*White Iris*<br>Sally Bruce Kihsolving |
| Circus | *The Red Pony* (Dream March and Circus Music)<br>Aaron Copland<br><br>*The Circus Polka*<br>Stravinsky<br><br>*The Circus Band*<br>Ives | *Girl Circus Rider*<br>Ludwig Kirchner<br><br>*The Ringmaster*<br>Toulouse-Lautrec | *The Circus Day Parade*<br>James W. Riley |
| Flowers | *Waltz of the Flowers*<br>Tchaikovsky | *Sunflowers*<br>Van Gogh<br><br>*Oleanders*<br>Van Gogh<br><br>*Chrysanthemums*<br>Momet | *Flower Chorus*<br>Emerson<br><br>*Sleeping Flowers*<br>Emily Dickinson |
| War | *1812 Overature*<br>Tchaikovsky<br><br>*Threnody for the Victims of Hiroshima*<br>Penderecki<br><br>*The Two Grenadiers*<br>Schubert | *Napoleon on the Battlefield of Eylan*<br>Jean Antoine Baron | *Down in the Clover*<br>Alfred Kremborg<br><br>*The Child in the Hospital*<br>Ribeiro Couto |
| England | *Fantasia on Greensleeves*<br>Ralph Vaughn | *View at Hampstead Heath*<br>John Constable<br><br>*Stoke By Nayland*<br>John Constable<br><br>*The Market Cart*<br>Thomas Gainsborough | *Ivanhoe* (selections)<br>Sir Walter Scott<br>(also selections from Dickens, Defoe, Fielding, Scott, Shakespeare.) |
| Birds | *Twittering Machine*<br>from Studies on Themes of Paul Klee<br>Gunther Shuller<br><br>*The White Peacock*<br>Charles Griffes | *Twittering Machine*<br>Paul Klee<br><br>*Bird Singing in the Moonlight*<br>Morris Graves | *Ode to a Nightingale*<br>John Keats |

## Evaluation

As methods of teaching Allied Arts courses vary, so do methods of evaluation. More desirable than having a set of detailed instructions that might not apply to every situation is having a set of principles of evaluation which each arts teacher can apply to his own instructional setting. Richard J. Colwell has done extensive research in the area of evaluation in Music Education.[1] The principles of evaluation he outlines for that area may be expanded to include all areas of arts instruction.

The basic principles for evaluation in the Affective Domain listed by Colwell are:

1. The Affective Domain is concerned with emotions and feelings, with sensitivity, and awareness. Those who discuss teaching and measuring the Affective Domain use such categories as opinion, belief, response, attitude, interest, appreciation, empathy, and value.

2. The music (arts) teacher has a major task: he needs to recognize what the values are that should be emphasized and presented to students, and he needs to measure the reactions of students in order to know whether these values are indeed being communicated successfully.

3. The task of the school is not to indoctrinate students but rather to give them sufficient information and understanding to make their own intelligent decisions.

4. Most evaluative tools for this area consist of a series of statements to which the student reacts, or multiple-choice items in which each answer represents a somewhat different value. Such statements must not be obvious, must all be worded to sound "good," and the choices must be such that most will appear to be equally desirable. Construction of such an instrument is difficult and requires thought as to exactly what each response might indicate.[2]

## Types of Tests

Among the types of tests suitable for the Affective Domain, Colwell lists the following:

1. *Attitude Scales.* Students react to works of art by choosing responses between extremes of "I strongly agree" and "I strongly disagree." Another set of responses might be:

   A. It's fantastic.
   B. I like it.
   C. I can take it or leave it.
   D. I don't like it very much.
   E. It's terrible.

2. *Alport-Vernon System of Forced Choices.* Students must choose between the music of two composers, paintings of two artists, buildings of two types of architectural design, dances of two varieties, and different films. The teacher must decide within the context of his instructional unit which choice is the best one for the student to make.

3. *Projective Devices.* Such as open-ended sentences which the student must complete. Examples of this type are:

   A. Symphony orchestras should be
   B. Most abstract expressionist painting is
   C. Documentary Films are
   D. Modern Dance shows how

4. *Tests of Feeling and Understanding.* Test items contain incomplete works of art. Dances are halted after enough time has elapsed to establish a "mood" or "message." Art works such as paintings and sculptures and buildings are "cut in half." Musical compositions are stopped after a phrase. Students are presented with alternatives in the form of choices which "complete" the work of art. The choices consist of phrases of music, portions of paintings or photographs of sculpture and achitecture, and a variety of dance movements which provide the element of aesthetic closure.

5. *Student Initiated Tests.* These devices are the most subjective methods of evaluation, consisting of personal inventories, check lists, daily logs, and activities such as membership in student or community arts groups.

The first two types of devices are particularly suitable for the first three grades. While the responses called for may be easily verbalized for young students, the fact of primary importance is that students encounter art works which begin to generate attitudes of criticism. Indeed, a good method of presentation initially is to ask students to make such responses. First responses should be followed by teacher-initiated discussion on the subject matter of the art work, the technical capabilities of the artist, the mode of presentation, and a number of other relevant topics. In this way the teacher is giving the student additional perceptual information which is imperative in fostering aesthetic awareness. When students respond with statements of "I like it" or are forced to choose between two comparable art works, they should always be encouraged to give reasons for their reactions. Talking about what one sees and hears is the first clue in the development of aesthetic perception. In this instance, the only incorrect answer a student can give to an informal test item is "I like it but I don't know why" or I like this one better than the rest, but I don't know why." Careful questioning by the teacher after such responses should turn up an aesthetic reason for the student's choice. It is likely that the reasons given by students might initially be

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[1] Colwell, Richard J., *The Evaluation of Music Teaching and Learning*, Englewood Cliffs, New Jersey, Prentice-Hall, Inc., 1970, Chapter 8.

[2] *Ibid.*



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somewhat less than those desired by the teacher ("I like it because it has a lot of orange, and orange is my favorite color!"), but such reasons are genuinely aesthetic ones and should be encouraged. In all cases, student responses and choices should be followed by *aesthetic* reasons for such responses and choices.

Projective devices, tests of feeling and understanding, and student initiated tests all presuppose a more advanced degree of aesthetic awareness as well as the capability of students to verbalize aesthetic concepts. Hence, they are more appropriate for grades four, five, and six. Further, these evaluative devices presuppose a great deal more effort of a formal classroom nature from the teacher. While emotions, feelings, sensitivity, and awareness are concepts and attitudes to be developed by and in the student, such things need to be encouraged by the teacher through careful analysis of art works and the resulting perceptions and acts of criticism. The teacher should "teach to" the evaluative device by practicing in class the tasks called for by the device. It is unlikely that students will make informed decisions or responses with these devices when there has been no opportunity for them to practice within a number of contexts.

Another evaluation device is the keeping of a personal file or collection of products of each student's creative behavior. Progress can be recorded through the use of audio and video tapes, compositions, sketches, paintings and poems.

## Materials

Basic source for all Arts Education Materials:

Educator's Purchasing Guide 3rd Edition
North American Publishing Guide
134 North Thirteenth Street
Philadelphia, Pennsylvania

### Elementary K-6 Materials - Art Education

| | |
|---|---|
| BFA Educational Media<br>2211 Michigan Avenue<br>Santa Monica, California | Motion Picture, Filmstrips |
| Museum Pieces, Inc.<br>15 West 27 Street<br>New York, New York | Models |
| Panoramic Teaching Aids<br>1808 Rapides Avenue<br>Alexandria, Louisiana | Filmstrips, Multimedia Kits |

### Architecture

| | |
|---|---|
| Doubleday and Company, Inc.<br>501 Franklin Avenue<br>Garden City, New York | Motion Pictures |
| European Art Color Slides<br>120 West 70 Street<br>New York, New York | 2 x 2 Slides |
| Tri-Wall Containers, Inc.<br>Educational Materials and Services Div.<br>1 Dupont Street<br>Plainview, New York | Models, Mockups, Presentation Board Materials, Self-instruction Models, Educational Games. |

### Ceramics

| | |
|---|---|
| Educational Media Inc.<br>809 Industrial Way<br>P. O. Box 39<br>Ellensbury, Washington | 2 x 2 Slides |

**Collages**

Media Plus, Inc.
60 Riverside Drive, Suite 11D
New York, New York

Filmstrips, Multimedia Kits,
Self-instructional Materials

**Design**

Rainbow Crafts, Inc.
2815 Highland Avenue
Cincinnati, Ohio

Educational Games, Educational Toys

Tri-Wall Containers, Inc.
Educational Materials and Services Div.
1 Dupont Street
Plainview, New York

Models, Mockups, Presentation Board
Materials, Self-instruction
Materials, Educational Games,
Manipulative/Kinesthetic Materials

**Drawing**

BFA Educational Media
2211 Michigan Avenue
Santa Monica, California

Motion Picture

University Prints
15 Brattle Street
Harvard Square
Cambridge, Massachusetts

2 x 2 Slides, Study Prints

**History**

Scholastic Magazine
904 Sylvan Avenue
Englewood Cliffs, New Jersey

Art and Man

Denoyer-Geppert Audio-Visuals
5235 Ravenswood Avenue
Chicago, Illinois

2 x 2 Slides, Overhead Transparencies
Multimedia Kits, Charts, Self-instructional
Materials

Center for Humanities
2 Holland Avenue
White Plains, New York

Filmstrips - Nature of Man

**Painting**

BFA Educational Media
2211 Michigan Avenue
Santa Monica, California

Motion Picture

McGraw-Hill Book Company
McGraw-Hill Films
330 West 42 Street
New York, New York

Motion Picture, Filmstrips

**Printmaking**

BFA Educational Media
2211 Michigan Avenue
Santa Monica, California

Motion Pictures, Filmstrips

Media Plus, Inc.
60 Riverside Drive, Suite 11D
New York, New York

Filmstrips, Multimedia Kits,
Self-instructional Materials



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**Sculpture**

| | |
|---|---|
| Murray's Pottery<br>802 Kings Highway<br>Brooklyn, New York | Statuary |
| Museum Pieces, Inc.<br>15 West 27 Street<br>New York, New York | Models |
| International Film Bureau, Inc.<br>332 South Michigan Avenue<br>Chicago, Illinois | Motion Picture |

**Works of Art**

| | |
|---|---|
| Alva Museum Replicas, Inc.<br>30-30 Northern Blvd.<br>Long Island City, New York | Models |
| Denoyer-Geppert Audio Visuals<br>5235 Ravenwood Avenue<br>Chicago, Illinois | 2 x 2 Slides |
| University Prints<br>15 Brattle Street<br>Harvard Square<br>Cambridge, Massachusetts | 2 x 2 Slides, Study Prints |

**Music Education**

| | |
|---|---|
| Bowmar Publishing Corp.<br>622 Rodier Drive<br>Glendale, California | Study Prints, Multimedia Kits,<br>Sound Filmstrips |
| Follett Educational Corp.<br>1010 West Washington<br>Chicago, Illinois | Recordings, Disc Charts |
| BFA Educational Media<br>2211 Michigan Avenue<br>Santa Monica, California | Motion Picture, 8 mm. |
| Weston Wood Studios, Inc.<br>Weston Connecticut | Multimedia Kits |
| Regents Publishing<br>Educational Division of<br>Simon and Schuster, Inc.<br>1 West 39 Street<br>New York, New York | Multimedia Kits |

**Music Systems**

| | |
|---|---|
| Bell P/A Products Corporation<br>1200 North Fifth Street<br>Columbus, Ohio | |
| Bogen Division, Lear Siegle, Inc.<br>P O. Box 500<br>Paramus, New Jersey | |



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Sonocraft Corp.
29 West 36 Street
New York, New York

Dance

Advanced Theatrical Co.
125 North Wabash
Chicago, Illinois

Recordings, Disc

CCM Films, Inc.
866 Third Avenue
New York, New York

Communications International Ltd.
(Science Slides Co.)
22 Oak Drive
New Hyde Park, New York

2 x 2 Slides, Filmstrips, Recordings,
Audio and Visual Tapes

Theater - Film

Pyramid Films
Box 1048
Santa Monica, California

All Types of Film

Learning Corp. of America
711 Fifth Avenue
New York, New York

Humanities Approaches



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Moore, Janet Gaylord. *The Many Ways of Seeing.* Cleveland and New York: The World Publishing Co., 1968.

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Suggestions, recommendations for consultants, and a list of schools currently providing Allied Arts instruction are available from the Office of the Superintendent of Public Instruction, Fine Arts Division.

CHAPTER 11
INSTRUMENTAL MUSIC

Recommendations and suggestions set forth in this chapter are intended for use in the development of musical responsiveness in the student. This is accomplished through the study of band and orchestral instruments and literature.

I. Teacher Responsibilities

A. Recruitment

A good recruiting program:

a. Offers all students the opportunity to participate.

b. Determines the aptitude of interested students.

c. Allows students freedom of their choice of instruments with guidance from the director regarding physical and mental abilities.

d. Encourages continued participation.

e. Informs parents of their role in the program.

f. Helps guide families in securing good quality instruments.

g. Presents you and your program favorably.

h. Incorporates personal contact with parents.

i. Receives publicity in the school and community.

j. Yields the results which you desire.

1. Motivating Techniques
(Arousing interest without regard to aptitude)

a. Instrument demonstrations should include both parents and students.

b. Films or filmstrips. (See Chapter 13 - Media)

c. Brochures describing instrumental program.

d. Students experiment with instruments.

e. Display and acquisition of instruments of adequate quality. Quality control is the responsibility of the director.

2. Diagnostic Procedures

a. Play a simple instrument.

Recorders or similar wind instrument
Autoharp
Rhythm band instruments

b. Testing.

Aptitude tests (See Chapter 14 - Testing and Evaluation)
Talent tests (commercially prepared)

c. Conferences.

Student
Parent
Both

d. Classroom teacher recommendations.

e. Cumulative records of students.

f. Students exploration of instruments.

3. Starting age determined by:

a. Attention span of student.

b. Physical, mental, and emotional maturity.

c. Physical requirement of instrument.

B. Selecting Material

A teacher may ask the following questions in his analysis of:

1. Methodology and Presentation

a. What is the starting note?

b. What is the rhythmic approach?

c. What is the melodic approach?

d. What is the harmonic approach?

e. How is tone production approached?

f. Is it a rote or note approach?

2. Content

a. What is the treatment of melodic material?

b. Are exercises and scales included?

c. How are fingering charts and illustrations presented?

d. How are individual instrumental problems handled?

e. Is a glossary of musical terminology included?

f. Are practice charts and progress reports included?

g. Are visual and auditory aids available?

3. Adaptability

a. Is suitable performance material included?

b. Is there a reference to supplementary material?

c. Is it arranged for multiple use?

d. Is the scope and sequence adequate?

e. Do the musical exercises, melodies, and harmonic treatment provide variety and contribute to musicality?

4. Physical Characteristics

a. Is the paper stock and binding durable?

b. Is the type and manuscript legible from music stand?

c. Is the cover attractive?

d. Is the cost reasonable?

e. Are fingering charts and illustrations effective?

C. Grouping

1. Heterogeneous

a. Grade level.

b. Home room.

c. Ability level.

d. Family groupings. (all woodwinds, etc.)

2. Homogeneous

a. All like instruments grouped together.

3. Private Instruction

a. Individual instruction given during the school day.

4. Organizations

a. Full band and orchestra are basic parts of a complete program of instruction.

b. Small Ensembles: These groups should be used as a supplement to other types of instruction.

Summary:

Careful attention must be given to grouping. The success of the music program will be due in part to proper grouping. Beginning students should be started in small homogeneous groups of four to six when possible. Members of the band and orchestra should have additional training through private class lessons and ensemble instruction.

II. Teacher Techniques

A. String Class

1. Preparation

a. Remove extra chairs.

b. Develop a rapid and accurate routine for tuning.

c. Teacher tunes each student's instrument.

d. Question the students.

Have you tightened the bow?

When do you loosen the bow?

Have you rosined the bow?

Do you have extra strings?

Did you practice regularly this week?

What is the lesson for today?

2. Rehearsal

   a. Position commands.

      Establish word or number commands to provide efficient motion patterns, enabling the child to get the instrument into a proper position for bowing, pizzicato, or rest position. Violin and viola players should stand.

   b. Bow and finger warm-ups.

      Drills should be taught by rote.

      Perfect each new problem through the ear before the eye.

      Solo performance of warm-ups should be heard.

   c. Music at the first lesson.

      Child strums the strings while the teacher plays piano or other instrument.

      Child learns the names of the strings by plucking them in rhythm.

   d. Establish a drill at first lesson to learn the names of the instrument parts and bow.

3. Reading

   a. Rhythm.

      Use the bow to point to music and name type of notes.

   b. Notes.

      Use the bow to point to music and give letter names of notes.

   c. Pizzicato.

      Violins and violas in a strumming position.

   d. Arco.

      Play with the bow, eyes on the music.

4. Exploration and Creativity

   a. Play any piece that has not been assigned.

   b. Using quarter, half, and whole notes, play your own rhythm using open strings.

   c. Continue and finish a simple melody begun by the teacher.

5. Teaching Suggestions

   a. Encourage parents to attend as often as possible during first six weeks.

   b. Teach parents to tune the child's instrument.

   c. Provide bass players with stools at least 30 inches high.

   d. Establish one word commands to correct faults. This leads to fewer disruptions and more efficient rehearsal and concentration.

6. Suggestions for Student Helpers

   a. Let the child with sensitive ears stand by and adjust the fingers of the child with problems of intonation.

   b. Let the child who reads well point to notes for those who have not yet learned to follow music.

c. Let the child with a good rhythmic concept tap the shoulder of one having rhythmic difficulty.

d. Use players in pairs facing each other to help establish positions.

e. Enlist the aid of experienced and advanced students when possible.

B. Wind Class

1. Preparation

a. Teacher.

Chairs and stands in place, allow room for teacher to move from pupil to pupil.

Plan at least one stand for every two students.

Allow place for cases separate from seating area.

b. Student.

Bring all necessary materials.

Assemble instruments carefully.

Check condition of instrument.

2. Warm-up

a. Exercises.

Start with easily obtainable tones, gradually increase in range and technical difficulty until the embouchure becomes flexible. For maximum efficiency, memorization is desirable.

Examples:

Short chromatic slurs, down and up.

Short lip slurs, moving by half steps for brasses.

Selected scales, using varied rhythms and articulations.

Sustained tones with various dynamic levels.

b. Ear Training.

Construct scales from a given pitch, utilizing visual signals from the teacher.

Play easy tunes by ear from given pitch.

Use rounds to introduce harmony concept.

3. Assigned Material, Emphasize

a. Correct position.

b. Embouchure.

c. Articulation.

d. Fingerings.

e. Breath support.

f. Interpretations.

4. Sight Reading and Introduction of New Materials

   a. Examine and discuss the material before playing.

   b. Play through the new material. Point out most common difficulties.

   c. Create devices to illustrate rhythmic problems.

      Counting methods.

      Mnemonic words.

      Rote method.

5. Assignment of next lesson

   a. Explain anything new or unfamiliar.

6. Dismissal

   a. Allow adequate time to close rehearsal.

   b. Allow adequate time to clean the instruments properly and put them away.

C. Percussion Class

Careful attention must be given to the selection of percussion students during the recruitment period. The demands placed on the percussion section are varied and versatility is required. It is not sufficient to develop facility on the snare drum alone.

Many students and parents have educationally unsound attitudes about drums. "Drums are the easiest things to play"; "You don't have to read music to play a drum"; "All you have to do is hit them." These attitudes create problems that are not present in the teaching of other instruments. These attitudes must be changed (usually difficult to do so) or these students should be screened carefully. Prior keyboard experience is valuable to the serious prospective percussionist.

It is desirable to devote a period of time to the study of mallet played instruments preceding lessons on the snare drum. Most band methods do not hold the interest and attention of the student on the snare drum. Percussion students need supplementary material to sustain and enhance interest.

This section will be devoted to suggestions for teaching the snare drum.

1. Preparation

   a. Teacher.

      Allow room for free movement.

      In the absence of adjustable stands for drum pads, use a table for pads or a chair for the drum pad and another chair reversed for the student.

      Have the lesson plan thoroughly prepared.

   b. Student.

      Be prepared with practice pad, sticks, and book.

      The student who forgets his equipment is usually disinterested and should be returned to the classroom.

2. Rehearsal

   a. Play assigned lesson.

   b. Introduce new material—sight read.

   c. Stress correct sticking, hand position and movement.

d. Explore and create.

e. Develop and imitate a rhythmic phrase.

f. Play after beats at different tempos.

g. Encourage writing or arrangement of drum parts for band or orchestra music.

h. Assign next lesson.

3. Facility Development

a. Matched or traditional grip a personal preference.

b. Alternate sticking is preferred.

c. *Double Sticking.* Used to introduce rolls in some books, particularly those devoted to the rudimentary approach.

d. *Multiple Bounce.* Press or buzz roll used until control of the rebound is developed.

e. *Mnemonic Words.* Particularly adaptable to the development of rudiments, such as paradiddle, flam-tap, ratamacue, but also to develop rhythms like cho-co-late can-dy, Mississippi, etc.

III. Musical Development of the Instrumental Student

A. Beginning

1. Tone Quality

a. Tone quality must be stressed constantly. Good examples of characteristic tone quality should be provided.

b. Correct embouchure.

c. Breath support.

d. Proper playing position and posture.

e. Bow control.

f. Attacks and releases.

g. Continue to work toward characteristic quality.

2. Dynamics

a. Continue to stress tone quality at different dynamic levels.

b. Breath support essential to full tone and control.

3. Rhythm

a. Stress awareness of the feeling for pulsation.

b. Identify symbols of notation and strive for accuracy in playing. Stress the importance of playing notes full value.

4. Range

a. Develop as necessary for repertoire.

b. Stress the importance of alternate fingerings and positions in the development of facility and as an aid to intonation.

5. Articulation

   a. Once again, continue to stress tone quality. Properly taught techniques will not have an adverse affect on quality.

   b. Use grammar and punctuation as parallel examples.

   c. Introduce marcato, legato, and slurring in winds.

   d. Introduce pizzicato and martele in strings.

6. Chromatics

   a. Introduce sharps, flats, and naturals as required by repertoire.

   b. Alternate fingerings and positions must not be neglected.

7. Key Signatures

   a. An awareness o' the feeling for tonality should precede theoretical study.

   b. Band winds should first be introduced to concert keys of F, B♭, and E♭.

   c. Strings should first know keys of C, G, and D.

8. Harmony

   a. Know the difference between unison and harmony.

   b. Learn to listen for differences.

   c. Teach the difference between major and minor tonalities.

   d. Attempt harmonization by ear.

   e. Listen for elementary cadence. I - $V_7$ - I.

9. Creativity

   a. Develop new ideas as the situation allows.

   b. Explore through avenues of listening.

   c. Encourage the development of original tunes.

   d. Develop a curiosity toward new ideas.

   e. Possibilities here are limited only by the teacher's ingenuity and courage.

10. Vocabulary

   a. Students must understand musical terms and symbols necessary as repertoire increases.

   b. Representative terms would include:

| | | |
|---|---|---|
| staff | tie | measure |
| flat | chord | bar line |
| sharp | fine | D. S. |
| natural | waltz | f |
| repeat marks | scale | mp |
| first and | harmony | D. C. |
| second endings | unison | concert pitch |

11. Sight Reading

   a. Emphasize constantly.

   b. Teach awareness of key, meter.

B. Post-Beginning

1. Tone Quality

   a. Continue to develop objectives of correct embouchure, breath support, and position.

   b. Present vibrato in strings.

   c. Consider balance, blend, intonation, and dynamics as they relate to quality.

   d. Check condition of instruments as a possible cause of poor tone quality.

2. Dynamics

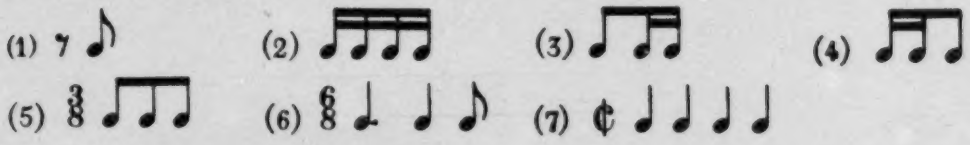
   a. Practice loud passages slowly and soft passages rapidly to facilitate maintaining a steady tempo.

   b. Stress crescendos and diminuendos.

   c. Maintain good tone and embouchure at the various levels of dynamics.

3. Rhythm

   a. Identification of the following rhythmic notation is expected and continued stress must be placed on accuracy and feeling for pulsation:




   b. Identification of compound and irregular meters.

4. Range

   a. Continue to expand as repertoire demands.

   b. Mouthpiece cup, bore, and reed strength relate to extension of range. Study individual needs.

5. Articulation

   a. Continue to develop previous skills.

   b. Introduce staccato in winds.

   c. Introduce spiccato and portato in strings.

   d. Edit material being used for articulation patterns.

6. Chromatics

   a. Introduce enharmonic tones.

   b. Develop chromatic scale (one octave) emphasizing correct finger patterns.

7. Key Signatures

   a. Introduce concert keys of C, A♭, d min., and f min. to band winds.

   b. Strings introduced to F, B♭, E♭, A, A min., c min., b min., d min.

8. Harmony Tonality

   a. Reinforce major and minor recognition.

   b. Extend cadence recognition to I - IV - $V_7$ - I.

9. Creativity

   a. Notate new ideas both tonally and rhythmically.

   b. Experiment with written harmonization.

10. Vocabulary Should be Extended to Include:

| | | | |
|---|---|---|---|
| a. | staccato | i. | andante |
| b. | interval | j. | allegro |
| c. | pp | K. | slur |
| d. | p | l. | ritard |
| e. | mf | m. | ⁒ |
| f. | ff | n | sfz |
| g. | fermata | o. | crescendo |
| h. | accent | p. | diminuendo |

11. Sight Reading

   a. Stress learning to read ahead.

   b. Read around the notes for expression, tempo, and dynamic markings.

   c. Stress style and mood.

   d. Be alert for key changes.

12. Repertoire

   a. Representative arrangements which include a variety of styles and musical periods from the Renaissance to Contemporary.

   b. Original compositions for instrumental groups which include a variety of styles and musical periods from the Renaissance to Contemporary.

C. Advanced

1. Tone Quality

   a. Think in terms of balance and blend.

   b. Continue to develop vibrato.

2. Dynamics

   a. Opportunity for teaching style and interpretation through effective use of dynamics.

3. Rhythm

   a. Continue study of regular and irregular meters.

   b. Continue study of complex rhythmic patterns, including syncopation.

4. Range

   a. Develop as demanded by repertoire.

5. Articulation

   a. Relate to style and interpretation.

   b. Continue to demand good tone in execution of articulated passages.

6. Chromatics

   a. Introduce double flats and sharps.

b. Emphasize shading of notes and choice of fingering.

c. Perform chromatic scale in entire practical range.

7. Key Signatures

a. Winds learn D and relative minors of all previously introduced major keys.

b. Strings learn E, A , and all relative minors of previously learned major keys.

8. Harmony

a. Be aware of and study simple chordal patterns.

9. Creativity

a. Learn simple transposition.

b. Encourage improvisation.

c. Explore arranging of simple melodies and tunes for combinations of instruments.

10. Vocabulary

a. adagio
b. moderato
c. coda
d. simile
e. syncopation
f. a tempo
g. accelerando
h. rallentando
i. presto

11. Sight Reading

a. Musicianship and interpretation should be continued goals. These can be realized only through a combination of knowledge and facility.

IV. Rehearsal Techniques (Organizations)

A. Teacher Preparation

1. Arrange chairs and stands. Allow room between students, if possible.

2. Have chalkboard and accessories available.

3. Check lighting and ventilation.

4. Distribute adequate music for efficiency.

5. Start rehearsal on time.

6. Provide the following teaching aids for a complete and effective program of teaching:

a. Metronome
b. Tape Recorder
c. Record Player
d. Bulletin Board
e. Tuning Equipment

B. Student Preparation

1. Check condition of instrument and accessories.

2. Assemble instruments properly.

3. Place music cases in designated area.

4. Prepare to listen and play.

C. Rehearsal

1. Warm-Up and Tuning
   a. Scales.
   b. Chords.
   c. Chorales.
   d. Balance and dynamics.
2. Assigned Material
   a. Full group playing.
   b. Sectional playing.
   c. Individual playing.
3. New Material
   a. Material for future lessons.
   b. Sight reading.
4. Some Methods of Presentation
   a. Listen-Sing-Play.
   b. Listen-Pretend-Play.
   c. Sight read.
5. Rhythmic Learning
   a. Tap foot.
   b. Clap hands.
   c. Count aloud.
   d. Combination of above.
6. Close of Rehearsal
   a. End with familiar composition on a positive note.
   b. Dismiss on time in an orderly fashion.
7. Points for Continual Emphasis
   a. Tone quality.
   b. Intonation.
   c. Posture and position.
   d. Awareness of keys, expression, dynamics, tempo, and phrasing.
   e. Proper instrument care and maintenance.

V. Programs

Performance is the life blood of a music program. Great care should be taken in determining the number, types, and spacing of performances. Each program must be rewarding and educationally meaningful.

The major criterion for a musical performance is quality; however, prior organization and preparation are equally important. Planning ahead is well worth the extra time involved.

A. Factors for Consideration

1. When should the group perform?
2. Is the group well prepared?
3. Are the selections appropriate for the occasions?
4. Is the program justifiable educationally?
5. Are the performances well spaced on the calendar?
6. Is the audience concerned with good sound, not just effort?

B. Performance Possibilities

1. Traditional concerts.
2. Recitals by students of private teachers.
3. Talent shows.
4. Church programs, service clubs, classroom, school assemblies. Notify these organizations and teachers of the availability of performers. Students will often assume the initiative for these programs.
5. Solo and ensemble contests and/or festivals.
6. Multi school clinics.
7. Organization contests and/or festivals.
8. Exchange programs with other schools.

C. Program Development

1. Advance Planning
   a. Select music that will present a balanced program both in terms of student and audience participation.
   b. Clear date with *all* sources to avoid possible conflict.
   c. Clear any conflicts for location of program.
   d. Prepare, well in advance, written information to the performers concerning time, date, place, and other appropriate details.
   e. Establish admission policy with administration. Have tickets printed. Arrange for distribution of tickets and collection of money. Use tickets or letters for publicity purposes. It is good public relations to provide concerts for the community from time to time without charge.
2. Two Weeks Before Performance
   a. Start publicity, newspaper articles, posters, and radio and television where possible.
   b. Arrange for photographer and submit pictures.
   c. Send flyers home with students.
   d. Print programs. Include names and acknowledgments.
   e. Arrange for and instruct ushers.
   f. Invite administrators and board of education.

g. Arrange for custodial services.

h. Work with principal concerning extra help for the performance.

i. Arrange and schedule dress rehearsal at concert site.

3. Immediately Prior to Performance

a. Check stage setup.

b. Last minute check of all personnel involved.

c. Check lights and sound system.

d. Review the program mentally from beginning to end.

e. Remember you are there to perform music. Keep remarks to a minimum.

f. Be prepared for any emergencies.

VI. Organization

A. Public Relations

1. The instrumental music program is a very strong public relations vehicle and may be of great service to a school and community through interaction, cooperation, and education.

2. How do you relate your program with civic organizations, service organizations, educational organizations, news media, music clubs, church groups, private teachers, and your teaching colleagues?

3. Personal as well as professional relationships among student, teacher, school, parent, and community are necessary to a good program of public relations.

B. Facilities

1. Minimum Equipment Essential to a Successful Instrumental Music Program is Listed Below:

a. Sufficient music stands for easy reading of music.

b. Sufficient school owned instruments to insure a full, balanced instrumentation. (See Instrumentation)

c. Tape recorder.

d. Record player and good quality speakers.

e. Electronic tuning equipment.

f. Repair kit for minor repairs.

g. Access to sink and running water.

h. Erect posture chairs.

i. Conductor's podium.

j. A large sound treated rehearsal room with high ceiling, adequate lighting, and ventilation.

k. Storage space for instruments, music, and other equipment.

2. Office Space for Conductor with Large Desk and Ample Storage Space for Equipment

a. Bulletin board and ample blackboard space.

C. Instrumentation

1. There are numerous guides that may be used as a reference source for instrumentation balance. This often varies with personnal preference. *It is important* that students experience the sound of a well-balanced musical organization with as complete an instrumentation as possible. It will, therefore, be necessary for each school district to provide some instruments in sufficient quantity to make this possible. Most districts provide: string basses, tympani, bass drum, miscellaneous percussion equipment, bassoons, cellos (½ and ¾ size), French horns, baritones, baritone saxophones, tubas, alto clarinets, bass clarinets, contra bass clarinets and mallet percussion instruments.

2. It is usually necessary to transfer students to some of these instruments to achieve and maintain good balance.

D. Scheduling

The administrator and the classroom teacher must realize that teachers of instrumental music have an unparalleled problem of instructing students of several grade levels during a given period. Music is a part of the curriculum and should be allotted sufficient school time for instruction.

Good scheduling needs the complete cooperation of the administration, classroom teacher, and music teacher. Fewer dropouts will occur if this cooperation is achieved.

1. A student should receive a minimum of two periods per week during the school day for small class instruction.

2. Daily rehearsal periods of a band or orchestra should be provided in the academic schedule.

3. Students *must not* be penalized academically or in any other way for participating in the instrumental music program.

4. Schedules should be planned and posted well in advance.

5. A good schedule will be designed to fit a given situation. There are many possible variations.

   a. A fixed schedule remains set by meeting the same classes at the same time each week.

   b. A rotating schedule changes class periods from week to week. This is sometimes used to minimize conflicts with other academic subjects.

   c. A combination of these two plans may be used with fixed organization rehearsals and rotating class and ensemble sessions.

E. Budget

1. It is important to give budget preparation careful and concentrated study and thought in projecting a program for the future year or years.

2. School boards are required by law to present estimated financial obligations for public approval in the spring of each year.

3. An accurate plan for the purchase of equipment, materials, service, replacement, and auxiliary funds should be prepared and presented as early as possible.

   a. A customary procedure is to receive bids from several dealers.

   b. Many companies offer a lease plan for the purchase of school instruments in quantity.

4. A proposal may be made in the following form:

   a. Capitol outlay - new equipment.

   b. Teaching supplies - music and software.

   c. Replacement and repair.

   d. Revolving fund (concert proceeds).

   e. Transportation and participation fees.

F. Maintenance

1. It is advisable to choose a dealer with a reputation for competent and efficient repair.
2. A reputable repairman will save time and money.
3. It is advisable to make periodic inspection of all equipment for wear and damage.
4. Many problems will be avoided by stressing proper care and respect for equipment.
5. Accurate records of all repairs and replacements should be maintained.

G. Opening of Year Check List

1. Check class lists, prepare folders, equipment, and music as far in advance as possible.
2. Check school owned instruments for proper repair and condition.
3. Look over library, make preliminary plans for year.
4. Arrange schedule with teachers and principals, allow sufficient time for planning, administrative duties, errands, and repair.
5. Prepare bulletin boards with interesting material.
6. Check pianos for tuning, prepare sound equipment for use.
7. Try to accomplish all necessary preliminary tasks before the arrival of students. This will allow for better organized instruction and a more meaningful learning process for the students.

H. Closing of Year Check List

1. Check all instruments for needed repair, mark clearly what is to be repaired, where it will be repaired, and when it will be needed.
2. Check out instruments for summer student loans and instruct students in the proper care. Keep an accurate up-to-date record of loaned instruments.
3. Store equipment not in use carefully.
4. Order expected needs for fall at this time.
5. Prepare a report for the attention of your administrator in reference to the past year's experiences, and recommendations for the coming year in scheduling curriculum, personnel, etc.

VI. Self-Evaluation

A. A conscientious teacher will subject himself to constant self-evaluation.

1. Are your musical and personal goals worthy of the professional teacher?
2. Are you teaching children *and* music?
3. Are you receptive to educational change?
4. Do you encourage students to listen to themselves critically?
5. Do you exhibit and explore creativity with your students?
6. Do you criticize constructively?
7. Do you plan for maximum effectiveness?
8. Do you attend other school concerts?
9. Do you take an active interest in community projects?

10. Are you well groomed?

11. Is your use of humor appropriate?

12. Is your enthusiasm contagious?

## CHAPTER 12
## MUSIC FOR EXCEPTIONAL CHILDREN

### Music for Exceptional* Children

It has been said that "Music is LOVE in search of a word." All educators working with exceptional children are encouraged to adopt that statement as a *personal* motto. Music for the *special* or exceptional child can be the magic key toward training the *whole* child. Music, unique in its power to evoke emotional response, has terrific influence upon behaviors. For the exceptional child, a music experience brings a most intimate sense of gratification; a gratification received from feelings of accomplishment and success. Music experience is noncompetitive and nonverbal, therefore, permitting these *special* children to participate dynamically in their own growth patterns and behavior adjustments. Obviously, the exceptional child needs to learn to behave in such a manner that his full participation and potential is assured.

Music, by its very nature, draws people together, providing a gestalt of sensory, motor, emotional, and social components in which the participants concur. The *special* child's teacher, room teacher, music teacher, consultant, or supervisor reading this guide should develop a genuine love and concern for each child. The purposeful, prescriptive decisions in regard to what musical experiences initiate and promote is based upon patience and much satisfaction with little *apparent* change in the child. However, the *underlying* changes are often amazing. Music experiences can trigger beautiful and therapeutic change. A soft lullaby may be a calming agent, just as a brisk march may be a most effective stimulant. The selection of, and pedagogy in, music offerings are thusly organized to guide the educator into the humanizing aspects of promoting behavior change in each child through the total child's involvement in musical experience. Special music education for these exceptional children should be offered on the three typical achievement levels: Primary, Intermediate, and Advanced.

### Teaching Approaches

*Reach* before you teach! Approach the child as healthy . . . entice him to *move* to music. All humans as well as animals express themselves through movement *before* verbalization of any type (hugging, clapping of hands in joy, wagging tails, etc.). Love, kindness, confidence must be the prevailing classroom atmosphere without *harsh* discipline. Allow an idea to be *born* in class . . . a goal is plausible when it can be accomplished. Keep all musical examples presented in good taste. Select materials from proven musical effectiveness. Touch is an expression of love . . . use it sparingly, for many times just the little finger on a shoulder can do the job!

Music is a most useful therapeutic tool; it may be used to fulfill the social necessities of exceptional children as well as their individual, physical, and emotional needs. It must be remembered that it is just a tool, and its successful use is fully dependent upon the skill and ability of the teacher to adapt the many avenues available in music experience to support any movement toward fulfillment.

Aim the lesson toward pupil success! Be realistic about what these children can do. Music can teach *all* levels of subnormality (and above). Be prepared to offer musical experience in its most primitive and fundamental forms. In short, suit your methods and materials to the child's interest and ability level.

Treat the teaching of musical experience as an aid to general development and *not* in terms of musical achievement. (The only exception to this applies to the *musically* gifted . . .see page 150.) Use the value of musical experience as a non-academic subject by accepting the fact that the exceptional child *can* be motivated. As a musical guide, you should capitalize upon the inherent values of music experience as a profitable avenue to success. You, then, are basically sharpening an interest in music and increasing pleasures! Remember that pleasurable emotions tend to be retained.

All aspects of music are complimentary to one another. Therefore, a varied music experience should include many avenues toward reaching a vibrant musical experience: Singing, movement (in a learning sequence), listening to music, playing musical instruments (rhythm band, Latin-American, handmade, etc.), reading music (where applicable and feasible), and frequent opportunities for creative self-expression.

This positive, success-inducing approach will:

1. Evoke realization of self-esteem through self-actualization.
2. Promote self-control, each child recognizing his place in society.
3. Realization and acceptance of self-limitations
4. The utilization of the unique potential of musical experiences, with rhythm in particular, to energize and bring order.

Too often in today's culture, teachers tend to become confused in direction and tend to use people in the service of music, instead of music in the service of people. "*Music for the People*" is a worthy goal of any teacher using music in his classes, no matter what the specific teaching assignment, for it is the essential point for work in music with the special child. Unless music is prescribed to *serve* the particular needs of these very *special* children, all is in vain.

### Specific Helps

What type and where to find good material:

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* A very "loose" term used to cover children who have "abnormal" physical and/or mental and/or social differences. It includes handicapped *and* gifted areas.

Selections may be chosen from a great many sources; i.e., basic music series, songs from stage shows, popular recordings, and other children's recordings with filmstrips. Many fine materials appear on children's television and radio programs. From the exceptional child's world of experience, borrow Sunday school and church songs, camping songs and rhythms, and tunes and ideas from teacher-oriented magazines, such as the *Instructor*. Folk-song type of songs with many verses are most useful. The basic criterion is that material provide a sense of identity, reality, and conformance. (See additional suggestions under each special characteristic beginning on page 149.)

Why this kind of material?

The materials described are a definite aid in the development of memory, sequencing, perception, and motor control. Learning words to many songs will increase vocabulary. Music notation, i.e., staff, signs, notes, time signatures, etc., can be taught as a further language to recall particular musical experience. Use of simple props unleashes the children's creativity, imagination, and encourages full participation. Rhythm instruments help develop coordination, imagination, cooperation, laterality, directionality, sequencing, and timing. Music becomes alive through participation and offers, through good, tasteful materials, meaningful musical experiences.

How to use the material:

With a small class, gather the children near you. Some teachers find the piano to be a good *gathering point*, but one organized spot should be the beginning of each class musical experience. The familiar *routine* offers better control, provides an opportunity for hearing each child, and offers a realistic sense of security. Begin to teach songs by rote, rhythm, and repetition emphasis. Then offer forms of notation on the blackboard or prepared chart. Use good principles of programming, by presenting stimulative music between calming and other sedative music. A record player is recommended for teaching dancing, rhythmic movement, and/or other creative activities while the teacher is actively involved with the children. Cassettes and other types of tape systems are extremely valuable for improving abilities in listening and personal evaluation of each child's individual progress.

Many songs can be used from the basic series books, with other materials and activities *borrowed* from the Orff, Kodaly, MMCP, CM, Classroom Instruments, and Early Childhood techniques found in other portions of this guide.

The teacher should endeavor to devise creative and innovative methods which reflect personal involvement. This attitude of "Music is LOVE in search of a word" can elicit enthusiastic actions leading the children into the participation of meaningful, creative, musical, *learning* experiences. Music holds the bright promise . . . YOU can provide the opportunity!

Evaluation

All abnormalities of human behavior represent impairments in a social competency. Educators must realize that ony ONE evaluative instrument used singularly as a defining characteristic does NOT serve to distinguish the exceptional and/or gifted child. One test can only be a predictor of certain kinds and aspects of behaviors. It must be clear that so very often the child is multiple-exceptional: I.Q. impairment will often add a social maladjustment to the complexities of the situation. Lack of recognition of the partially sighted and/or hard-of-hearing child may lead the teacher to an inaccurate evaluation of the child's capabilities.

Basic broad concepts of musical elements should be presented to the child to lead him to recognize his experience. Use basic tools of evaluation and keep records concerning each child to aid in future comparison of growth patterns.

Evaluation should provide the necessary data for determining materials, for planning, for determination of the potential of both the learning situation *and* the student. Evaluation must be ongoing and continuous, for it is merely a tool for the teacher to use to improve teaching techniques and progress in achievement.

Examples: "Can the exceptional child recognize" . . . .

Musical Elements

a. High-Low
b. Fast-Slow
c. Loud-Soft
d. Smooth-Rough
e. Steady-Jerky
f. Happy-Sad
g. Up-Down-Across
h. Hot-Cold
i. Here-There
j. Bright-Dim
k. Foreground-Background
l. Over-Under
m. Major-Minor
n. Same-Different
o. Large-Small
p. Push-Pull
q. Long-Short

r. Large movement-Small movement

s. Movement-Standing still

(and many more!!)

Musical Moods

a. Descriptions of sound

by acting
by speaking
by moving
by singing
by playing

b. Develop long listening attention

by use of song-stories

c. Develop an awareness of

stimulative music
sedative music

d. Develop tone color reaction

by recognition
by appropriate action
same-different

e. Contrasts "Hello-Good-bye"

(and many more!!)

Identifying Characteristics:

*Handicapped Child* — Poor ability to adapt, limited level of awareness, social impairment emotional impairment, visual handicap, speech problems, low frustration level, little transfer ability, visualization ability limited, limited retention.

*Impaired Hearing:* Offer rhythmic activities, positive, continuing reinforcement, develop gross muscles through involvement with rhythm instruments, vibrations are experienced by "feeling" and touching piano, guitar, autoharp, drums. Strive for recognition of "sounds" versus "silence," for the difference *can* be perceived. Feelings of beauty are experienced through the world of "discovery" of sounds.

*Impaired Vision:* Much repetition is needed, "stay with it," strive for absolute freedom of movement in creative motion, develop sensitivity to tone-colors, encourage independent singing and other active participation, flannelgraph, braille, and other tactile presentations of musical contrasts are useful.

*Impaired Speech:* The stutterer usually can sing *without* stuttering, encourage singing the "answers" to musical questions. Repetitive songs with special repeated problem sounds are most helpful. Materials utilizing much repetition of phonics and regular rhythm patterns are highly recommended. Allow child's free use of the tape recorder for individual evaluation.

*Impaired Orthopedically:* All kinds and types of limited activity. Wheelchair choirs, "Square-dancing" in wheelchairs, much success and happy experiences with music, instruments, rhythms, creative responses are to be encouraged with innovative techniques. (Attachment of a maraca to the remaining portion of an impaired limb to encourage active muscle use.)

*Trainable Mentally Handicapped:* The "TMH" children are those in our schools who, because of retarded intellectual testing by a qualified psychologist, are found to be incapable of benefitting from ordinary "regular" classroom instruction or from that offered the educable mentally handicapped children. (See below.)

These children do have potential to adjust acceptably to the home and neighborhood. They can care for themselves in many respects. Some will eventually be able to contribute to their own economic usefulness in school, home, or in a residential or sheltered environment.

Songs and music materials with number concepts, direction awareness activities, experience with recall success coupled with much repetition and rote approaches with constant review. They are in dire need to build a good self-concept, much visualization and continuous reinforcement. Offer number songs, color songs, community helper songs and songs with many verses. Fundamental rhythm instruments experiences with autoharp, and other music making activities can also prove to be quite successful. (See other chapters in this guide, i.e., Orff, Kodály, Early Childhood, for specific helps in lesson suggestions.)

*Educable Mentally Handicapped:* According to tests given to determine their maturation, intelligence, and academic attainment, the "EMH" Children are found to grow and learn much as "normal" children do. Often some musical activities are achieved quickly! However, in general, the EMH child learns slowly and is less qualitative and less quantitative. The teacher should be aware that the "EMH" child is more prone to have speech defects, poor coordination, and perceptual irregularities.

Musical song-stories will aid in lengthening attention span. Try creative ideas for a longer, progressively longer, song-story each music day. Body identification songs are especially useful . . . (If You're Happy And You Know It . . . Pat Your Head!) Rote, rhythm, and repetition are stressed for the "EMH" Child. (See other chapters in this guide, i. e., Orff, Kodály, Early Childhood, CM, and Classroom Instruments. The MMCP can prove especially useful.)

*Social-Emotionally Disturbed:* Exhibits unacceptable behavior to himself and others, therefore, cannot function "normally." Provide many successful experiences with well-known songs. Clinical, as well as educational, researchers are pointing more and more to the value of *structured* concept of classroom environments for these children. Too often, some musical activities add to the feelings of "lack of organization." This lack of organization is perhaps the basis of the child's problem! Treatment setting for the social-emotionally disturbed

children should offer daily opportunity for inner control development. The child is confused, hostile, demanding, and quite resistant.

Musical activities and experiences should be directed to insure the need for success and acceptance in the process of self-actualization. Offer him the participation opportunity to be musically involved at his own readiness level and he will shout, "I *can* do it!" Encourage lively imagination while performing and/or listening to music. Although communication through music is non-threatening, some associations it can arouse *can* be threatening. Asking the child to lead the group in a musical experience may be a logical means to increasing self-esteem, but it may also be interpreted *by the child* as pressure from a figure of authority. Be aware of the child's "likes" in music and use these to the fullest advantage. Music experiences for these children offer a unique outlet for some otherwise unacceptable impulses. Immediate and long-range goals will establish a firm, controlled, and warm emotional climate between teacher and the social-emotionally disturbed child. These children gain much from real aesthetic experiences, and music offers a unique avenue toward aesthetic opportunity.

*Learning Disabilities**: LD children are of near average, average, or above average general intelligence with certain learning or behavioral disabilities ranging from mild to severe, which are associated with dysfunction or deviations of the central nervous system. These deviations may be indicated by various combinations of impairment in perception, conceptualization, language, memory, or control of attention, impulse, or motor function. The specific disability may seem to be something else other than its associated behavior. The music experience for the LD child should be prescriptive with emphasis upon the following:

> *An uncluttered environment* . . . special perceptual training (directions given . . . songs with specific directions . . . ) reduced stimuli (use sedative music . . . ) reduced competition with peers . . . minimum of teacher pressure toward musical achievement . . . emphasis upon formation of habits . . . avoid negative reinforcement . . . include many experiences with the things used to make music: rhythm band, the plucked string, buzzing of lips, vibrating reeds, etc.

*Cerebral Palsied, Muscular Dystrophy, Autistic* These children appear to have exceptional acuity for sounds of all types . . . unusual preference for objects . . . music could be the primary help . . . it is recommended that musical experiences be prescribed carefully in consultation with a qualified psychologist.

*Gifted Child*—Usually a non-conformist . . . I.Q. may not reflect "gifted" at all . . . divergent thinker . . . original . . . not fearful . . . restless, not content with routine . . . multi-interests . . . creative positively and/or negatively . . . adventuresome . . . self-motivated in interest areas.

*Musically Gifted:* Independent musically, aural consistency quite amazing and should be quickly noted. Is able to express a lyrical line and is quite sensitive to sounds of all types. Teacher should promote experimentation in music and offer constructive outlets for personal performance. Of basic importance is the possibility of the development of general creativity. The musical experience must contribute to this by offering training in perception and artistic expression of thought. Individualism is the key ingredient and the teacher should be given adequate time to manage, plan, and direct the learning situations for the gifted in music.

*Intellectually Gifted:* Mature in action . . . communicative skills highly developed . . . many interests . . . likes to work independently. Music programs for the intellectually gifted should stress expression for its own sake, as well as for the release of tensions. The negative characteristics present in today's culture can often be corrected by a greater emphasis upon music and the other fine arts. Examples of these factors include the loss of individuality and "school-type" pressures toward conformity, the tensions of everyday life and the fact that one's values are influenced by dominance of science, technology and an overconcern with materialism. The musical experience can make a positive contribution towards stressing the aesthetic, emotional, and expressional domain. These contribute toward greater creativeness, emotional stability, a more humanistic set of values, and a richer use of leisure in a life that is fuller.

*Creatively Gifted:* A divergent thinker . . . apparent "day-dreamer" . . . possibility that music can promote transfer to other fields of interest. The ability to refine an idea which seems impractical, so that it is useable, is an important factor in a creative musical experience. The variety of nonverbal media offer many possible frames of reference for thought and its expression. Music symbolism, traditionally and nontraditionally written, offers creative stimulation. The creatively gifted child might explore:

a. Listening to recordings of many styles.

b. Reading materials comparable to his individual ability.

c. Playing of musical themes that have been heard from recordings.

d. Developing the opportunity for musical enrichment through use of a vocabulary more extensive than that of other students.

e. Asserting leadership and initiative during regular music activities in school.

f. Composing music and/or writing music and lyrics for songs to be presented in music class and/or a school production.

Too many teachers ask themselves: "Do I need to be gifted myself to be effective with the gifted?" Actual

*This is the educational counterpart of the medical designation: "minimal brain dysfunction."

giftedness in the teacher is NOT the major consideration; more important (as with any exceptional child) is the attitude of understanding plus a realization that assistance is needed for any child to develop to his greatest potential. Knowledge can make a significant contribution, but by itself fails to satisfy the numerous needs of the gifted. The teacher should feel confidence as well as be competent to conduct a program of musical experience which includes performance, composition, and both intellectual and aesthetic sides of listening to music. Music education of the gifted is relatively "wide open" for innovation. How to challenge, motivate, and encourage these students necessitates careful study and experimentation. Working with the musically, intellectually, and creatively gifted should not only be a challenge, but a *shared* learning experience for the teacher and student alike.

For all gifted, it is of utmost importance that the teacher provide a nonstructured opportunity for many musical activities to allow *discovery*. Work should be self-initiated with musical activities based upon concepts and elements. The music laboratory is highly recommended as an aid in this opportunity.

### In Conclusion

Special music education for the exceptional child should be offered on the three typical achievement levels: Primary, Intermediate, and Advanced. Any teacher teaching music competently can use any of the better basic music series books, guides, or helps to direct the work. The program should be designed to equip the child with those skills needed to make an effective human being. The special music offered helps to bring about such skills by providing to the child not only the special quality of aesthetic experience provided by music, but lessons in social development as well. This chaper of the guide is dedicated to all special teachers with the hope that a growing number of very special "exceptional" children will learn to experience the joy and happiness music can provide for every human being.

APPENDIX A

* Music is used to build security; develop relaxation, listening, attention, obedience; and to promote individual response as well as group gratification and participation in each exceptional child.

** Remember the "three R's" of teaching the handicapped; rote, repetition, and rhythm.

| Some Activities | Some Achievements Desired |
|---|---|
| Action songs | Release of tensions |
| Exercises (motor development) | Coordination of gross muscles |
| Rhythms | Group participation |
| Listening to music | Confidence, attention habits |
| Rhythm instruments | Attention habits with controls |
| Clapping | Control development and refinement (starting and stopping, visual commands) |
| Singing | Vocal development and refinement (self-confidence, self-expression, group participation, individual participation) |
| Marching | Ability to move gracefully with real coordination |

*** The "Four-Five-Six" system as a help in good organization:

| The Four<br>*Classroom Organization* | The Five<br>*The Musical Concepts* | The Six<br>*The Avenues Available* |
|---|---|---|
| Routine | Rhythm | Singing music |
| Repetition | Melody | Listening to music |
| Relaxation | Harmony | Moving to music |
| Resolution | Form/Style | Playing instruments to make music |
| | Timbre (Tone Colors) | Creating music |
| | | Reading music |

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CHAPTER 13
MEDIA

## Media

Modern technology has provided the teaching profession with almost unlimited media resources designed to make the teaching-learning process vital and dynamic. To provide detailed information on each of the media resources would be a guide in itself. The following pages contain very basic information which is pertinent to music educators. (A Media Bibliography is available through the MENC, Suite 601, 8150 Leesburg Pike, Vienna, Virginia 22180.

## Recommended Hardware and Suggested Utilization

I. Media Equipment

Television tape recorder

Tape recorder—reel-to-reel and cassette

Record player

Listening center—individual and multiple earphones—responders

Overhead projector

Opaque projector

Heat—transfer copy machines (Thermofax)

Dry copy machine (Xerox)

Movie projector—16mm, 8mm, super 8mm

Slide projector

Filmstrip projector

Ditto and/or mimeograph machine

Electronic laboratories

Computer terminals

Synthesizer

Sound generator

II. Suggested Utilization for Selected Hardware

A. Television Tape Recorder

1. Record locally developed demonstrations which include simple instructions or steps in a process.
2. Record instructional programs from the air for reuse during class times or for individual viewing (with station approval).
3. Record teacher or student performances for immediate playback and self-evaluation.
4. Record finished local performances, whether by students or others, for later use as models.
5. Record lessons to be taught when music specialist is not available or for repeated use in several classrooms.

B. Tape Recorder

1. Record teacher presentation or any performance of students (individuals or groups) for immediate playback and self-evaluation.
2. Record compositions at several stages of preparation to note improvement.
3. Record finished performances by student groups to serve as models for later generations of students learning the same compositions.
4. Provide models of high quality performances for students to imitate.
5. Record accompaniments to songs to be sung in classes taught by teachers with limited musical skills.
6. Record the 2nd part to a duet, or the accompaniment to a solo, for individual practice. (Music minus one idea.)
7. Record lesson to be taught when music specialist cannot be present, or to be taught simultaneously in several classrooms.
8. Record new materials or concepts for later review by individuals.
9. Present aural concepts on tape for repeated class or individual use (ear training, drill materials) thus freeing the teacher from tedious repetitions.
10. Develop teaching tapes by ordering selections from several recordings in a sequential unit to facilitate their presentation in class.
11. Extract specific sections from larger works which would be difficult to locate in class by "dropping the needle."

C. Record Player

The record player has had such a long history of effective use, little will be said here except to emphasize its continued value in presenting music of all kinds.

D. Listening Center

This facility usually will involve a multimedia approach, ranging from a tape recorder with earphones to any or all combinations of hardware, combined with programmed software, either locally or commercially developed.

Listening centers may range from a simple setup in the classrooms where students may work individually or in groups to a centralized facility with console controls and remote capabilities. Using earphones screens undesirable room noises and helps compensate for some hearing losses.

E. Overhead Projector

1. Project themes or scores for students to follow while listening to recordings, using pointer to direct attention to detail.
2. Project the full score of music being performed by instrumental organizations so students can see the relationship of each individual part to the total.
3. Through use of overlays, present a series of ideas in step-by-step order.
4. Present details of musical notation or music theory to the class.
5. Make transparencies of individual student's work which entire class could benefit from seeing.
6. Project words for group singing.
7. Write on transparency instead of on chalkboard, to observe student reaction and to control behavior.
8. Prepared transparencies may be reused in other classes, where material on chalkboard may not.

III. Radio and Instructional Television in the Music Education Curriculum

A. School-owned and Nonprofit Stations

1. Special programs that are produced and directed by the staff and students of music department can be provided for classroom instruction.

B. Public Service Broadcasting by Commercial Stations

1. Most commercial stations provide time for public service broadcasting. This type of service could play a significant role in the development of the music education program by:

a. Helping coordinate the music education program within a school district.

b. Serving as a means of presenting to the public various types of school music performances.

c. Interrelating the cultural activities of the community with the music education programs of the school.

C. Illinois Instructional Television

1. Several instructional series of lessons on music are available from the instructional television networks sponsored in part by the Office of the Superintendent of Public Instruction. The quality is excellent.

2. Advantages

a. Provides assistance for the classroom teacher in communities where a music specialist is not available as a teacher and/or consultant.

b. Supplements and/or complements the music curriculum being carried on by the elementary music teacher and/or supervisor in a given community.

c. If the school system has subscribed to the instructional television series, detailed lesson plans are available.

3. General Procedures

a. The televiewing procedure should be as nearly like a normal classroom situation as possible. It would, therefore, seem reasonable to follow these suggestions whenever possible:

1. It is recommended that two rooms not be combined in order to view a telecast, and that children not sit on the floor. The best viewing situation is in the regular classroom where desks or tables are available. In situations where an auditorium with adult-size folding chairs has been used, many problems have been encountered. If the auditorium must be used, it is suggested that chairs suitable to the size of the age group be available.

2. Complete darkening of the room for viewing is neither necessary nor desirable.

3. A sign should be placed on the door to discourage interruptions during a telecast.

4. Desks should be cleared except for materials needed.

b. It is suggested that teachers not talk during the telecast as this causes the children to miss some of the television teacher's instructions. During the lesson the teacher should set an example of interested listening and participation. It might be helpful if the teacher has the guide available during the telecast so that notations regarding follow-up suggestions can be made.

**Media Equipment**

Teachers often have many perplexing questions concerning the purchase and selection of media. It is the responsibility of each teacher to carefully evaluate the needs of the school unit in planning the purchases of media equipment. The following suggested guidelines are offered as partial answers in the development of evaluative criteria.

**Guidelines for the Acquisition of Media Equipment**
**General Suggestions**

I. Durability of Equipment

Will it hold up under operation by many people?

Is the case made of plastic which is subject to breakage?

Are the control knobs, buttons, and levers designed so that they will not fail after a short time?

Are the connecting cords and jacks durable and easily available?

Are repair and replacement parts available? Much equipment is fairly complex and occasionally requires expert maintenance. Service is a *prime* consideration.

II. Evaluation of the Equipment

In motion picture pictures, must all projectors have reverse, still projection, and silent speeds?

In automatic slide projectors, is a zoom lens necessary equipment?

In single concept projectors, is cartridge better than reel or magazine?

On overhead projectors, is the acetate roll attachment necessary equipment?

On equipment carts, are extension cord units necessary additions?

In purchasing audio and video equipment, has the compatibility of the units been checked? Can tapes made on the new unit be played on previously owned equipment?

Is it necessary to have zoom lens for the television camera?

Should the television tape recorder be adaptable to color when the high cost of color cameras is considered?

III. Budgetary Considerations

Does projected usage justify the purchase of the equipment?

Does the less expensive equipment with fewer features not hamper the planned usage?

Does the projected budget reflect careful long-range planning to provide media equipment for all phases of the music education curriculum?

**Guidelines for the Acquisition of Audio Equipment: Amplifiers, Tape Recorders, Phonographs, and Microphones**

*General* — Evaluating and selecting items of equipment to support educational programs are usually considered tedious and frustrating tasks. Vendors describe their equipment in technical terms (valid terms) which are many times not fully understood by the prospective purchaser. With the multitude of equipment available today, the best educator is easily tempted to purchase a certain brand because that brand looks good or impressive (aesthetic packaging) or because that brand sounds good during a short listening test. This does not mean to condemn aesthetic packaging; however, the need for features, such as colored panel lights to supplement clearly labeled switch positions can be a questionable feature, especially if working with a limited budget. In like vein, simulated wood or antique finishes will not improve the technical performance of an item of electronic equipment. Paradoxially, expensive commercial equipment is usually very austere in appearance. In this category of equipment the investment is in the performance not the packaging. Also, demonstration records and tapes can be designed to exploit the merits of a certain item of equipment. The audiophil will usually insist upon a listening test utilizing a record or tape with which he is very familiar. The critic will many times utilize a record or tape of a live performance which he has attended, thus he is able to make a comparison between the live and the recorded reproduction of a very familiar group of sounds. The intent of this section is to define technical terms relevant to the performance of various features currently being marketed.

*Frequency Response* — The familiar telephone is an excellent reproducer of speech sounds. Those instruments have an average frequency response of 250 to 4,000 cycles per second (Hz). The average human hearing range extends from 20 Hz to 18,000 Hz. Some orchestral instruments are capable of generating fundamental frequencies approaching 4,500 Hz. The overtones (partials) which provide these individual sound frequencies with their discreet identification can easily be 5 to 7 or more times the fundamental frequency. Frequency response is quoted in technical specifications as for example: +2db, 100-15,000Hz, +3db 50-18,000Hz. Ideal frequency response should be +0db this accuracy is prohibitively expensive to obtain. +1 to 2db is easily obtainable with today's technology. Beware of frequency response quotations which do not have an accompanying db quotation. Purchase equipment having a frequency response of at least 30 to 18,000 Ha + 1 db.

*Decibel (db)* — A reference unit of measurement of sound energy. A +3db change results in a doubling of the sound energy. A —3db change results in a halving of the sound energy.

*Wow* — The low frequency changes (.5 to 6Hz) introduced into a tape or record signal because of changes in motor speed. Quoted as a percentage. 0.1% or less is easily obtainable with today's technology.

*Flutter* — The frequency change (6 to 250 Hz) introduced into a tape or record signal because of changes in motor speed. Quoted as a percentage. 0.1% or less is easily obtainable with today's technology.

*Watt* — The unit of measurement of sound energy.

*Signal-to-Noise Ratio* — The ratio of normal signal level to the noise inherent to a specific item of equipment. Usually expressed as signal to noise db.

*Distortion* — Theoretically, an ideal amplifier would not introduce any change into the overall wave shape of an audio signal. Since the ideal amplifier is not possible, all amplifiers produce some distortion. This is usually quoted as a percentage, and the smaller the percentage the better the distortion characteristics.

*Impedance* — Electronic terminology utilized to determine the compatability of connecting together various items of electronic equipment. Ideally, the output impedance of one unit, for example, a microphone must equal the input impedance of the next unit, which would in all probability be some type of an amplifier, if maximum efficiency is to be obtained. For one time, or occasional use, impedance mismatches of a ratio up to 3:1 may be acceptable if some loss of signal power, frequency response, and distortion increase can be tolerated. For more demanding applications, a multitude of impedance matching devices are available to obtain maximum compatability between separate items of equipment.

**Turntables (Phonographs)**

**Automatic changers**

These units are fine for applications requiring a continuous sound program. These items, because of the changer mechanism are usually (1) more expensive to procure; and (2) more expensive to maintain over a period of several years. Most automatic changers, except the very expensive units, operate on the principle of dropping a still disc onto a moving disc. This results in increased wear and scratches on the discs which rapidly increases the noise level. In most educational applications, there is no requirement for a continuous sound program. Discs are usually played individually, often only a portion of a disc is desired so that (1) the automatic changer is an unneeded luxury; and (2) the placing of individual discs on some automatic changers requires additional time and mechanical effort.

**Cue Control**

This device permits the operator to gently lower the playing arm onto the surface at the disc at a preselected location. Cue control decreases damage to disc, needle, and cartridge from accidental dropping of the tone arm. Most educators find cue control to be a very valuable and worthwhile feature.

**Platter**

1. *Size* — Most discs manufactured today are in the popular 12-inch size. The platter should provide full support for the disc. When a disc is played on a smaller platter the disc tends to tilt; therefore, the needle does not track correctly and wear in the

groove is increased with the result that discs become noisy more rapidly. Also, when discs are played on small platters, there is a tendency for the disc to slip. This results in increased wear (noise) and in sounds that are not correctly reproduced because the disc is not rotating at the proper speed.

2. *Surface* — Good platters have a soft rubber, foam, or felt surface. This insures that the disc does not slip on the platter and rotates at the proper speed.

3. *Weight* — The heavier the weight of the platter the more likely that the speed stability will be better, This is an application of the flywheel effect from physics. Good and better quality turntables have platters weighing 4 or more pounds. These are usually cast aluminum units. Avoid units having pressed sheet metal platters with hard rubber or plastic surfaces.

**Motors and Drive Mechanisms**

1. *Speed or pitch control* — Turntables tend to run slower with age and this permits compensation for both age and wear. Also, because of tolerances necessary, mass production is not capable of producing a multitude of units which will all operate at exactly the same identical speed. With this control the speed of the platter rotation may be adjusted exactly. Speed accuracy on a new unit with this control at zero (0) should be +1%.

2. *Wow and flutter* — Combined wow and flutter on a good unit should be stated in manufacturer's specifications and should be less than 0.1%.

3. *Rumble* — (Motor and Mechanical noise) — This should be inaudible with the amplifier gain at full volume.

4. *Speeds* — Unit should be able to play all discs, i.e., 78 rpm, 45 rpm, 33 1/3 rpm, and 16 2/3 rpm.

**Cartridges and Needles**

1. *Magnetic cartridges* — These are preferred because (a) they generate less noise and (b) exert less needle pressure on the disc. Each time the needle travels the groove in the disc, wear occurs resulting in a gradual increase in surface noise. Ceramic and crystal cartridges require high tracking pressures whereas magnetic cartridges track at pressures of 0.5 to 3 grams. Magnetic type cartridges are also described in trade nomenclature as variable reluctance and dynatetic.

2. *Needles* — Diamond and other jeweled tipped needles are available. Characteristically, diamond tipped needles wear longer and are less subject to chipping. A chipped needle presents a sharp surface to the disc groove resulting in rapid wear or irrevocable damage to the disc.

3. *Stereo Separation* — For stereo applications, the separation between channels should be at least 25 db, otherwise the stereo effect is minimized.

4. *Frequency Response* — 30-18,000 Hz.

**Skating and Tracking Accuracy**

Good units have designed in anti-skating features which insure the needle does not slide out of the groove and across the disc. Tracking accuracy insures that the needle remains in the same position in respect to the groove across the entire surface of the disc. Good quality units have manufacturer's specifications for anti-skating features and tracking accuracy.

**Stereo/Mono**

Discs manufactured today can be played on either mono or stereo equipment; however, a mono unit can never provide stereo operation, whereas, a stereo unit can always reproduce mono recordings. A stereo unit is almost always the better purchase unless the application is solely for a special mono application, such as a language laboratory.

**Portable/Fixed**

1. *Portable* — Equipment mounted in luggage or similar type packaging for easy hand transport.

2. *Fixed* — Equipment intended to be mounted on a shelf, in a fixed cabinet, or in a moveable cabinet on wheels. Since by its very nature of being portable, the equipment must be light in weight many of the considerations noted above for phonograph type equipment are compromised. For applications where the quality of the sound is not important, portable equipment may be satisfactory; however, each time an item of equipment is moved, the performance is compromised. For critical sound applications, such as music education, portable equipment should be avoided if at all possible.

**Tape Recorders**

*General* — In tape recording equipment, the frequency response is directly proportional to the surface area of the tape which passes the recording head in one second and the quality of the tape (see comment under tape). A frequency response of 50-18,000 He + 3db is the industry standard for 1/4-inch-wide tape on 1/4-track stereo equipment operating at a tape speed at 7 1/2 inches per second (IPS). Since this standard provides acceptable performance, it is adequate for most uses and the majority of prerecorded tapes are available in this format. If extended, more linear frequency response is required, such as in special laboratory facilities, the options are to (1) operate the tape at a higher speed or (2) increase the area of the tape surface by utilizing 1/2-track or full-track formats. These options must be incorporated into the equipment at design. Also commercial type tape recorders are available at many speed options, tape width options (1/4", 1/2", 1", and 2") and channel capability to satisfy practically any laboratory requirement.

**Features**

1. *Instant stop* — Permits starting and stopping tape at any place on tape. Very convenient feature, especially if live lecture is used in conjunction with taped examples.

2. *Automatic reverse* — Machine automatically reverses direction of tape travel when end of tape is reached. Most practical for continuous program requirements. Additional procurement expense due to additional electronics and mechanics involved.

3. *Two heads-Minimum required* — The erase head electronically removes previously recorded sound. The other head serves the dual function of either recording or playback; however, only one such function can be performed at a given time.

4. *Three Heads* — The erase head electronically removes previously recorded sound. The record head is used exclusively for recording and the playback head is used exclusively for playback. With this type of machine the quality of the signal being recorded can be monitored concurrently with the recording. With a two head machine the tape must be rewound, then played to determine if a good recording was achieved.

5. *Mechanical drive* — Many of the tape recorders marketed for home sound applications have one motor and utilize a system of belts, pulleys, and drive wheels to move the tape in play/record, fast forward, and rewind. To reduce mechanical noise and production costs, belts are usually made of rubber or fabric. Pulleys or drive wheels are made of rubber or various plastic type compounds. Problems encountered due to mechanical wear and aging of rubber and plastic materials are as follows:

    a. Erratic speed changes (wow and flutter) due to changes in friction or development of hard spots.

    b. Long-term speed changes due to wearing away of materials.

    c. Changes in tape tension due to wearing of mechanical tensioning devices such as brakes and clutches.

**Electrical Drive (sometimes referred to as 3-motor machines)**

In this type of machine all mechanical parts such as belts, clutches, drive and pulley wheels have been eliminated. Required functions are performed by three electric motors.

1. Advantages

    a. All mechanical wear except motor bearings has been eliminated.

    b. Tape speed is more constant (both short and long term).

    c. Tape tension is electronically adjustable.

2. Disadvantages

    Equipment utilizing electrical drive is more expensive at the time of procurement; however, improved performance characteristics and reduced maintenance costs soon offset this one-time additional cost.

**Sound-on-Sound Capability**

Applicable to stereo machines only. Permits transferring sound information from track 1 to track 2 while simultaneously adding additional sound information to track 2.

**Self-Contained Amplifier Speaker Systems**

1. Advantages

    Tapes can be played almost anywhere without the need for additional sound amplifying and speaker equipment.

2. Disadvantages

    a. Additional cost at time of procurement.

    b. Additional weight, size, and bulk.

    c. Self-contained systems seldom have sufficient power for more than the average-sized home living room or small classroom.

**Reel-to-Reel Machines**

1. Advantages

    a. Easy accessibility to tape for splicing and editing purposes.

    b. Good to excellent frequency response.

    c. Tape speed options of 1 7/8, 3 3/4, 7 1/2, 15 IPS readily available from many manufacturers.

    d. Continuous recording/playback time of up to 4 hours possible depending upon size of tape reels and thickness of tape.

    e. Sound-on-sound option available.

    f. Electrical drive option available.

    g. Three head option available.

2. Disadvantages

    Size, weight, and bulk. Depending upon performance characteristics and options, the nominal weight for reel-to-reel machines is 20 to 50 lbs.

**Cassette Machines**

1. Advantages

    a. Compact, light weight, easily portable.

    b. Available in many inexpensive models.

2. Disadvantages

   a. Nominal frequency response is 50-10,000 Hz.

   b. Tape speed is fixed at 1 7/8 IPS.

   c. Three-head option not normally available.

   d. Electrical-drive option not normally available.

   e. Sound-on-sound option not normally available.

Dolby System

A recent development in the field of tape recording is known as the Dolby System which is now offered as an add-on unit for older equipment and as an optional built-in feature in several lines of new equipment. In essence, the Dolby System improves the signal-to-noise ratio performance of any recorder, either open reel or cassette. This improvement is obtained by altering the frequency response curve during the recording process and then returning the frequency components to the proper ratio during playback. This system results in up to a 6db improvement in the signal-to-noise ratio over the normal performance of the recorder. The disadvantage of the Dolby System is that the tape must be played back on equipment with the Dolby System, otherwise the frequency relationships are not correct and sound is not correctly balanced. Dolbizied prerecorded tapes are now available in both reel and cassette format. It remains to be seen if the Dolby system will become the standard of the future.

Audio Amplifiers and Speaker Systems

Available for practically any application and a variety of auxiliary features are offered. Important considerations are:

1. *Frequency Response* — Should be compatible with other components, i.e., turntables, tape recorders, etc. 30-18,000 $H_2$ + 3db is adequate for most applications.

2. *Stereo/Mono* — Because most of today's tapes and records are marketed in stereo, mono systems should be considered only for special applications such as public address and paging systems.

3. *Power Ratings* —

   a. Peak — The maximum power that the amplifier can deliver for short durations of time.

   b. Average (RMS) — The power that the amplifier can deliver for extended periods of time.

4. *Power Requirements* — The loudness of the sound delivered in any specific room or location is a function of the wattage rating (RMS) of the amplifier, the size, placement and number of speakers, the size of the room (cubic feet), and the acoustical characteristics of the room. For average music education applications (two channel stereo, properly matched speakers) such as a classroom (30 to 40 students) a rating of 1.0 watt of power per channel per 1,000 cubic feet of space is usually adequate. If an amplifier system is to be moved between rooms of several different sizes, consider primarily the requirements of the largest room. For larger applications such as an auditorium or gymnasium, it is best to consult with an audio engineering firm.

5. *Speaker Systems* — For stereo applications the speakers must be identical components if an acceptable balance is to be achieved. To prevent damage to the speakers, the power rating of each speaker must equal the peak power rating of the associated amplifier. The input impedance of the speaker must match (equal) the output impedance of amplifier. Frequency response—equal to or better than other components in the system.

Ancillary Equipment

1. *Microphones* — An extensive variety of microphones with matching prices are available. Important considerations are:

   a. Impedance — The output impedance of the microphone must equal or closely approximate the input impedance of the associated amplifier, tape recorder, or mixer.

   b. Frequency Response — Should be equal to or better than the associated equipment.

   c. Sound Pick-up Patterns —

      1. Omni-directional — accepts sound energy nearly equally well from all directions.

      2. Bi-directional — accepts sound energy in approximately a figure-eight pattern from front to rear.

      3. Uni-directional — accepts sound energy primarily from one direction.

      4. Cordioid — a heart-shaped uni-directional pattern. (Exact pattern of effective microphone sound acceptance area is quoted in manufacturer's specifications.)

   d. Sensitivity — Decibel figure indicating the level of sound energy required to produce an electrical signal.

   e. Noise cancelling — A design technique utilized to reduce the sensitivity of the microphone to breath and wind noises.

   f. Ruggedness — A statement as to the magnitude of physical abuse the unit can sustain without incurring damage.

For close work, such as *spoken* voice, relative inexpensive units may be satisfactory. For more demanding applications, such as general singing and musical performance, medium expensive units having good frequency response, fairly rugged physical construction, and uni- or bi-directional characteristics are available. For the most part, these are either ribbon- or dynamic-type units, or the less expensive electric condenser (capacitor) units. For demanding applications, the more expensive dynamic or capacitor units may be required.

2. *Mixers* — Audio mixers are extremely convenient items for combining the output signals from several microphones or other signal sources prior to amplification or recording such signals. Important considerations are:

   a. Output impedances of signal sources as microphones, tape recorders, phonographs, etc.

   b. Input impedance of the unit of equipment receiving the "mixed" signal.

   c. Levels of signal sources.

   d. Level of signal required by receiving equipment.

   e. Number of receiving equipments, i.e., mono, 2-channel stereo, 4-channel stereo, etc.

   f. Frequency response.

   g. Distortion.

3. *Recording tape* — One-quarter-inch-wide recording tape is available in a variety of lengths, thicknesses - size reels, price ranges, and manufacturers' trade names. Each type or price range is suited to a general application and performs its task well. Factors to consider are reel tapes and thickness. 1 1/2 mills provide the most rugged physical strength. Good to excellent for tapes which must be played many times. Normally marketed on 1,200 ft. 7-inch reels which provide 30 minutes playing time at 7 1/2 IPS. One mill is good to excellent for tapes which will not be played too often. Normally marketed on 1,800 foot 7-inch reels which provide 45 minutes playing time at 7 1/2 IPS. One-half mill is good to excellent for tapes which are seldom played. Breaks easily if tension adjustments are not correct. Normally marketed on 2,400 ft. 7-inch reels which provide 60 minutes playing time at 7 1/2 IPS.

Most manufacturers market their tape in several price ranges. Generally, the lower priced tapes have a poorer signal-to-noise ratio because of the quality of materials utilized during manufacture. The very low-priced tapes often do not contain built-in lubrication chemicals, therefore, they produce extremely high wear on the components in the tape path. Most manufacturers also market extremely high quality tapes in the various standard thicknesses at advanced prices. For critical recording applications these tapes are often well worth the added expense because of the improved signal-to-noise characteristics. For day-to-day use, the 1 1/2 mill, medium-priced tapes are usually the best investment because of durability and performance. For critical applications, the expensive top of the line tapes provide a definite noise reduction advantage. Cassette tapes are marketed in 30-, 60-, 90-, and 120-minute playing time cassettes. The 30- and 60-minute units utilize a highly durable type which will stand up to repeated playing. The 90- to 120-minute tapes are constructed on a thinner base and are more easily broken if the tape tension adjustments are not correct. The magnetic materials are also available in low, medium, and high quality (high-output, low-noise) materials. For day-to-day use, the C-30 and C-60 medium-priced cassettes are usually the best investment because of durability and performance. For critical applications, the expensive high-output, low-noise tape provides a definite noise reduction advantage

## CHAPTER 14
## TESTING AND EVALUATION

Evaluation is perhaps the least understood and most neglected part of the process of music teaching. Little, if any, attention is given to it in teacher training, and without this foundation, workshops and state guides on evaluation can be only of marginal value. Evaluation, however, is probably the most important single step of the teaching process. It is applicable to programs advocating any attainable objective, whether behavioristic or other. In any mode of instruction, evaluation is a process, a teaching device, which can individualize the learning experience in a unique and meaningful fashion. Evaluation encompasses all types of feedback; feedback to the student, to the teacher, to the parent, and to the other forces which affect the learning process. Evaluation is also helpful in determining mastery or the lack of it in those instances where learning is additive and certain skills or knowledge are critical to effective learning of more complex concepts.

And, evaluation is a means for providing data for planning, for determining the appropriateness of objectives, the efficacy of means, the selection of students, and the determination of the potentials of the student and of the learning situation. Thus, evaluation is a continuous process, used in the formative stages as well as in the summative.

Evaluation is a tool used by the student to provide information which will aid him in reaching the goals and standards he has set for himself, as well as those established by the school. Evaluation is a tool for the teacher, which is used to improve teaching techniques and the learning of the students. Evaluation of learning resources is a means by which the administrator can judge the adequacy of his support and a means by which the community can judge the role of administration in supporting the teaching and learning of music. These three areas, along with an evaluation of the teaching situation, including the community, add up to a meaningful way in which one can discuss accountability.

Evaluation is a teacher-constructed test, an observation, a questionnaire, a standardized test, a concert, and a host of other devices, but no device is meaningful for the improvement of instruction unless data are collected systematically. Evaluative data must be collected from a variety of devices and then interpreted in light of a teacher's own experience and professional knowledge.

As Colwell has pointed out, "Skepticism concerning evaluation is difficult to explain in the musician, since the performer is evaluated regularly—at his lessons and in recitals and concerts. The composer is judged at the first performance of his composition and at every succeeding performance of it."[1] When musical skills are emphasized and standards maintained, when careful attention is paid to instructing the individual, musicians invariably, carefully and systematically use evaluation in their teaching. When group teaching techniques are used, however, and group goals stressed, group evaluation methods are uniquely omitted. In a sound music education program all of the following evaluative techniques are of value.

### Evaluative Tools

1. Audio and video tape recorders are to the musician like the proverbial picture—worth a thousand words. The student can gain valuable insights into his own performance by observing or hearing himself in a structured situation. The teacher can use these devices to examine the strengths and weaknesses of the teaching-learning situation which are not obvious under the stress of teaching.

2. Students should be allowed experiences in making judgments. One of the major tasks in listening or performing is judgment—judging the suitability of one's own performance and the performance of others. Making critical decisions about one's own performance or that of another provides a means for motivation, for developing values, and for increasing aural attention to the details of performance. Students often set higher standards for themselves than those of the teacher. The effectiveness of group opinion and peer standards is well known.

3. Interviews with students are very time-consuming but there are objectives in the elementary music program which are best evaluated in this way. Some data on attitudes can be gleaned through interviews. Evaluation of the teacher and of situational factors may also be accomplished with this technique. Time will probably not allow every student to be interviewed but when the purpose is to improve teaching or to evaluate the current situation, the general ability level of the students, or the many other factors that affect the learning of an entire class, this is unnecessary.

4. Written assignments, often known as student logs, can be used to discover the range of the student's musical activities beyond the classroom. When objectives are concerned with attitudes, habits, and the relationship of music to other subjects, and the student's use of music in his after-school activities, a log may be very effective if it is systematic and regular.

5. The critical incidence test is another type of written assignment. Here the student describes the best and/or worst situations of some recent event, from yesterday's class, last week's concert, or some other period. The teacher should also contribute to such an activity and must be open-minded to the students' reactions and their degree of understanding. A variation of the critical incidence test can be used to identify significant events that

[1] Richard Colwell, "The Evaluation of Music Teaching and Learning," Englewood Cliffs, New Jersey: Prentice-Hall, Inc., 1970, p. 13.

should occur in every classroom. One might ask administrators, parents, students, or others (the respondents are dependent upon the task) to suggest the six most important events that should happen in the music class, the six to be avoided, or any item important to the teaching-learning situation.

6. Scaling techniques are useful if handled with care. Students certainly cannot learn effectively when they dislike the subject or have a negative attitude toward the objectives. An attitude scale is usually a list of statements, each reflecting a slightly different point of view to which the individual responds with "strongly agree," "agree," "no opinion," "disagree," "strongly disagree" or a similar set of choices. Teachers must be subtle in constructing these scales as students prefer to make the "right" response rather than the honest one. Open-ended questions can also reveal attitudes, but the wide range of answers makes them nearly impossible to score.

7. Preference techniques are a type of scale and are much easier to construct, than the attitude scale. The student uses a scale to provide an indication of the strength of his preference or ranks music, subjects, or other items from a given list.

8. Checklists are useful, but can be dangerous because they are so simple. The teacher may feel he has evaluated if he has derived some data by using this tool. Just because something is objective does not mean it is valid or sufficient. Many curriculum guides recommend checklists such as "the student has grown in recognition of aural patterns," "the student has grown in his singing voice," and on and on. These are useless and often misleading. Checklists are best used to enumerate a number of items such as "care of instrument," "readiness to begin an activity," and the like.

The following checklist is a sample of one that contains much valuable information but by itself would be an inadequate means of evaluation. Quality is not emphasized and comparisons are not possible with a checklist. Checklists are most useful in determining the presence or absence or habits.

T.T.H.S. Instrumental Music Department*
Student Progress Report

Name _____ Date _____

Dear Parent:

The success of the instrumental program is in large measure dependent upon each student doing his particular task well. The quality and standards of the instrumental department are due largely to the development of habits and attitudes plus the students own musical progress. Listed below are some of the traits that are necessary for student growth. We ask, that you cooperate with us in urging him to accept the full share of responsibility in joining the instrumental organizations. We welcome your visits for conferences and consultations. Close cooperation between home and school will do much to overcome difficulties.

Instrumental Director

| WORK HABITS | 1st Sem. 1 | 1st Sem. 2 | 2nd Sem. 3 | 2nd Sem. 4 |
|---|---|---|---|---|
| Keeps materials orderly | ☐ | ☐ | ☐ | ☐ |
| Intelligent use of freedom | ☐ | ☐ | ☐ | ☐ |
| Attends to personal needs | ☐ | ☐ | ☐ | ☐ |
| High standards of workmanship | ☐ | ☐ | ☐ | ☐ |
| **INITIATIVE** | | | | |
| Expresses himself freely and intelligently | ☐ | ☐ | ☐ | ☐ |
| Sees when he needs help and asks for it | ☐ | ☐ | ☐ | ☐ |
| Contributes to group projects | ☐ | ☐ | ☐ | ☐ |
| **COOPERATION** | | | | |
| Subordinates his desires to the best interests of the group | ☐ | ☐ | ☐ | ☐ |
| Takes criticism without resentment | ☐ | ☐ | ☐ | ☐ |
| Ernestly tries to contribute to the success of the group whether acting as a leader or a member | ☐ | ☐ | ☐ | ☐ |
| Responds quickly to direction | ☐ | ☐ | ☐ | ☐ |
| Ability to keep appointments | ☐ | ☐ | ☐ | ☐ |
| **COURTESY** | | | | |
| Listens thoughtfully when others are talking | ☐ | ☐ | ☐ | ☐ |
| Has respect for the talents and abilities of others | ☐ | ☐ | ☐ | ☐ |
| Exercises self-control | ☐ | ☐ | ☐ | ☐ |
| Makes use of the ordinary terms of courtesy | ☐ | ☐ | ☐ | ☐ |
| Shows respect for personal and school property | ☐ | ☐ | ☐ | ☐ |

Parents Signature:
Grade Periods

1. _____

2. _____

3. _____

4. _____

*The original form from Thornton allowed for a plus, satisfactory, and minus in each category, plus the inclusion of 11 components of musicianship.

Teacher Rating Sheets can be helpful in improving instruction. Administrators can offer helpful comments in this manner, the teacher can use one when viewing video tapes of his own instruction, or peer teachers can complete the rating.

Name:_____

**THORNTON TOWNSHIP HIGH SCHOOL**
**Teacher Rating Sheet**

| | | Excellent | Satisfactory | Poor | No basis for judgment |
|---|---|---|---|---|---|
| 1. | PERSONAL QUALITIES: | | | | |
| a. | Conduct and character | | | | |
| b. | Emotional maturity | | | | |
| c. | Communication skills | | | | |
| d. | Appearance | | | | |
| e. | Enthusiasm | | | | |
| f. | Initiative | | | | |
| g. | Creativity | | | | |
| h. | Patience | | | | |
| i. | Sense of humor | | | | |
| j. | Tact and judgment | | | | |
| 2. | PROFESSIONAL QUALITIES: | | | | |
| a. | Knowledge of subject | | | | |
| b. | Teaching ability | | | | |
| c. | Understanding of students | | | | |
| d. | Evaluation of students | | | | |
| e. | Membership in professional organizations | | | | |
| f. | Professional ethics | | | | |
| g. | Extracurricular and staff responsibilities | | | | |
| 3. | CLASSROOM MANAGEMENT: | | | | |
| a. | Organization | | | | |
| b. | Discipline | | | | |
| c. | Atmosphere for learning | | | | |
| d. | Prompt and accurate reports | | | | |
| 4. | PROFESSIONAL RELATIONSHIPS: | | | | |
| a. | School personnel relationships | | | | |
| b. | Respect for confidences | | | | |
| c. | Response to supervision | | | | |
| d. | Cooperation and dependability | | | | |
| e. | Willingness to share ideas and responsibilities | | | | |
| 5. | COMMUNITY RELATIONSHIPS: | | | | |
| a. | Home-school partnership | | | | |
| b. | Public relations awareness | | | | |

| | | Active | Inactive | Not Interested |
|---|---|---|---|---|
| c. | Support of community activities | | | |
| d. | Participation in community groups | | | |

(You may wish to elaborate on No. 5 under "Remarks" since some teachers may be active in communities not within our school district.)

6. REMARKS: (Optional)

SIGNED:_____ TITLE:_____ DATE:_____

Rating scales for administrators may be similar to the following.

## ADMINISTRATOR'S FORM*

| Rating Scale (Circle the appropriate number.) | | | | | |
|---|---|---|---|---|---|
| 1 | 2 | 3 | 4 | 1. | All children receive music instruction five periods per week. |
| 1 | 2 | 3 | 4 | 2. | All children receive music instruction for a total of 105 minutes. |
| 1 | 2 | 3 | 4 | 3. | At each grade level all children receive music instruction in each of the following: the structural elements of music—rhythm, melody, harmony, and form; the expressive elements of music—dynamics, tempo, and timbre; creativity; classroom performance; and listening experiences. |
| 1 | 2 | 3 | 4 | 4. | There is a written program of study, sequentially developed, Grades 1-6. If textbooks or guides from other school districts are used, they have been carefully altered to fit local needs. |
| 1 | 2 | 3 | 4 | 5. | The music room has been specially designed with attention to acoustics, space, ceiling height, instrument and supply storage, ventilation, and lighting. |
| 1 | 2 | 3 | 4 | 6. | The music room is open to students before and after school for individual and small-group practice and instruction. |
| 1 | 2 | 3 | 4 | 7 | There is a complete set of music textbooks and accompanying recordings for each grade level. Each child has a book during music instruction. If there is no music room, textbooks are readily available for each child with a minimum of movement and loss of time. |
| 1 | 2 | 3 | 4 | 8. | The record library is well stocked; it maintains a careful balance between story-programmatic selections and absolute music. |
| 1 | 2 | 3 | 4 | 9. | Inventory of equipment and supplies is accurate and current. |
| 1 | 2 | 3 | 4 | 10. | Equipment is maintained in good repair. Pianos are tuned twice a year and electronic equipment is checked three to four times yearly. |
| 1 | 2 | 3 | 4 | 11. | There is a long-range plan for major repair, replacement, and purchase of records, tapes, and equipment. |
| 1 | 2 | 3 | 4 | 12. | Provision is made in the budget for the purchase, replacement, and repair of music equipment, textbooks, sheet music, and other supplies. |
| | | | | 13. | Equipment for the music program should be considered in two categories: (1) items which should be available for each music class and (2) items which need to be available for only 9-12 weeks during the year. Items marked with an asterick are in category (2).<br><br>Following is a list of equipment appropriate for an elementary school of approximately 400 children. Place a check beside each item in your inventory (if in category (2), check those to which you have access) and rate, as before each larger section (Percussion, Keyboard, etc.) |
| 1 | 2 | 3 | 4 | 14. | Percussion<br>1 hand drum<br>1 snare drum, with stand, sticks and brushes<br>1 set timpani, small, medium, and large<br>2 sets tuneable bongo drums<br>2 tuneable conga drums, large and small<br>12 rhythm drums of various sizes and shapes<br>30 pairs rhythm sticks<br>3 sets sand blocks<br>5 wood blocks, varied sizes including professional size |

* Adapted from the State of Oregon Guide.

5 tambourines, primary size up to tuneable 8" or 10"
3 Indian tom toms, small, medium, large
2 sets claves
2 sets hand castanets
4 pairs maracas
2 guiro
3 sets finger cymbals
1 pair classroom cymbals
5 triangles and strikes
1 large gong
1 cow bell
4 sets jingle bells, various sizes

1 2 3 4 15. Keyboard and other melody instruments

1 piano in the music room, 1 in the auditorium or multipurpose room, and one for each 10 classrooms.
5 large sets resonator tone bells, chromatic, 2 1/2 or 3 octave
36 soprano recorders
6 recorders (4 altos, 1 tenor, and 1 bass)
1 marimba, bass-tenor, or alto-soprano
1 soprano xylophone
1 metallophone
6 - 2 or 3 octave melodicas, with stands and hoses
* 2 marimbas, bass-tenor and alto-soprano
* 1 soprano xylophone
* 5 bells, alto-soprano, soprano, and sopranino
*24 - 2 or 3 octave melodicas, with stands and hoses

1 2 3 4 16. String

8 autoharps (one amplified, one 27-bar)
6 guitars, nylon strings, with cases
6 baritone and/or soprano ukuleles with cases or boxes
1 cello
*24 guitars and/or ukuleles

1 2 3 4 17. Electronic

1 high-quality stereo tape recorder and microphone
1 stereo turntable, preferably with rheostat speed control
1 set synthesizer-type tone sources with pitch, rhythm, tone, dynamic, tempo, and mixer controls
6 earphones and listening stations
1 high-quality receiver and set of speakers for use with the above.

1 2 3 4 18. Other

5 music stands
access to band and orchestra instruments

No evaluation plan would be complete without the use of published aptitude and achievement tests. The following annotated history is complete as of 1972.

**Aptitude Tests That Contain a Sound Recording**

Bentley, Arnold. *(Bentley) Measures of Musical Abilities.* October House, Inc., New York, 1966, 7-page manual. Research data from his 151-page book.

The battery consists of four tests: pitch discrimination, tonal memory, chord analysis, and rhythmic memory. The test is reputed to be the only music aptitude test specifically designed for children ages 7-12. The purposes of the test are given as: (1) a means of assessing a state of readiness for given operations and (2) a general guide in the selection of children for special musical activities requiring more than normal ability. Validity is criterion related based on sight-singing scores with test-retest reliability of .84. Time about 25 minutes.

Farnum, Stephen E. *Farnum Music Test.* Bond Publishing Co., Riverside, Rhode Island, 15-page manual.

The purpose of the test is to select beginners for all musical instruments, and Farnum considers the test a predictive measure. The test includes the areas of (1) eye and hand coordination (symbol digit tests), (2) recognition of music notation, (3) tests of musical memory (tonal patterns adapted from the Seashore Tonal Patterns Test), and (4) tonal movement (cadence adapted from the Kwalwasser-Dykema Tonal Movement Test). Validity is criterion related based on student scores on the Watkins-Farnum Performance Scale. Time between 40 and 50 minutes.

Gaston, E. Thayer. *A Test of Musicality.* 4th ed. Revised manual. Odell's Instrumental Service, Lawrence, Kansas, 1957, 20-page manual.

The reported purpose is to ascertain the drawing power or valence of music for the individual and to show his awareness of tonal-rhythmic configurations. Test parts include attitude, pitch identification, music imagery, tonal completion, and tonal memory. Criterion related validity with teacher rankings was used. Time 30 minutes.

Gordon, Edwin. *Musical Aptitude Profile.* Houghton Mifflin Co., Boston, 1965, 113-page manual.

The stated purpose is "to act as an objective aid in the evaluation of students' basic musical aptitude so that the teacher can better provide for individual needs and ability. The test is divided into three main divisions: tonal imagery, rhythm imagery, and musical sensitivity. Tonal imagery has two parts, memory and harmony. Rhythm imagery is divided into tempo and meter. Musical sensitivity consists of three preference subtests, phrasing, balance, and style. Validity is criterion related, based on a 3-year longitudinal study. Validity is good. Reliability of total test of .90 to .96 is excellent. Time 115 to 130 minutes.

*Musical Talent Test.* F. E. Olds and Sons, Fullerton, California, n.d., no manual.

The test contains five sections of five questions each: pitch (same or different), time (which is faster), harmony (which sounds best), intensity (which tone is louder), and rhythm (same or different). A second portion allows the teacher to rate teeth, mouth, lips, and fingers. Time 10 minutes.

Seashore, Carl, Don Lewis, Joseph Saetveit. *The Seashore Measures of Musical Talent.* The Psychological Corporation, New York, 1960 revision, 11-page manual.

The six Seashore capacities are pitch, loudness, rhythm, time, timbre, and tonal memory. The student compares two pitches as to whether the second tone is higher or lower and makes similar types of comparisons for loudness, rhythm, and timbre. In the tonal sequence test, the student determines what note has been changed. Validity is construct validity and is very good. Time 60 minutes.

*The Selmer Music Guidance Survey.* Selmer Music Company, Elkhart, Indiana.

The test contains sixteen items on pitch recognition (higher, same, or lower), sixteen items on chordal memory (same or different), twelve items on melody memory (same or different), and sixteen items on rhythm memory (same or different). Time 25 minutes.

Tilson, Lowell M. *Tilson-Gretsch Musical Aptitude Tests.* The Fred Gretsch Mfg. Co., 1941. The Manual is a reprint from the *Teachers College Journal*, May 1941, entitled "A Study of the Prognostic Value of the Tilson-Gretsch Musical Aptitude Tests," 3-page manual.

This test is a shortened version of the *Seashore Measures of Musical Talents.Time 25 minutes.*

*Wing, Herbert. The Standardized Tests of Musical Intelligence.* National Foundation for Educational Research (England and Wales), The Mere, Upton Park, Slough, Buckinghamshire, England. Most technical information contained in

Tests of Musical Ability and Appreciation, 2nd ed., Cambridge University Press, Cambridge, England, 1968. In this text the test is also entitled *Wing Musical Aptitude Test.*

The seven subtests are (1) chord analysis, detecting the number of notes played in a single chord, (2) pitch change, detecting the alteration of a single note in a repeated chord, (3) memory, detecting the alteration of a note in a short melody, (4) rhythmic action, choosing the better rhythmic accent of two performances, (5) harmony, judging the more appropriate of two harmonizations, (6) intensity, judging the more appropriate mode of varying loudness in two performances of the same melody, and (7) phrasing, judging the more appropriate phrasing. Validity is criterion related with teacher rankings. Reliability of approximately .85. Time 60 minutes.

**Achievement Tests That Contain A Sound Recording**

Colwell, Richard. *Music Achievement Tests 1, 2, 3, and 4.* Follet Educational Corporation, Chicago, Illinois, 1968-69, 70, 36 pages. Administrative and scoring manuals for each of Tests 1-4. A 143-page interpretive manual for Tests 1 and 2. Interpretive manual for Tests 3 and 4, 254 pp.

Each of the four tests contains three of four subtests of music achievement. Test 1 covers the area of pitch discrimination, interval discrimination, and meter discrimination. Test 2 includes auditory-visual discrimination, feeling for tonal center, and major-minor mode discrimination. Test 3 consists of tonal memory, melody recognition, pitch recognition, and instrument recognition. Test 4 has subtests on style, auditory-visual discrimination, chord and cadence recognition. Validity is content and criterion related. Reliability is above .90. Time approximately 20 to 30 minutes for each test.

Doolin, Howard A. *A New Introduction to Music.* General Words and Music Co., Park Ridge, Illinois, 1970. Level I, pitch and duration of tone. Level II, pitch and duration of tone using notation. Two additional levels planned. Not standardized.

The purposes are stated to include determining the kinds of instruction needed, the results of instruction, the assessment of teachers and the assessment of the school music program. Level 1 has 13 parts, each very short. They are aural recognition of instruments, pitch movement, songs by title, aural recognition of visual symbols for duration, aural and visual pitch recognition. The last seven parts do not require use of the record except when used as a timed test. These sections include visual recognition of symbols for duration, visual recognition of groups of 2's, visual recognition of groups of 3's, visual recognition of repeated tones, visual recognition of pitch motion, moving up and moving down.

Level 2 has 10 parts, only four of which require use of the record. The sections are very short. No research has been completed to establish the validity or reliability of any part of the test and no norms are provided. Level 2 emphasizes cognitive information such as identifying a measure, the values of notes and rests, meter signature, symbols along with some aural recognition of songs by title, instruments, and comparison of the aural stimulus with the notation. Time approximately 30 minutes per test.

Gordon, Edwin. *Iowa Tests of Musical Literacy.* The Bureau of Educational Research and Service, The University of Iowa, 1970, Levels 1-6, 151-page manual.

The purposes of the Iowa tests are to diagnose a student's individual strengths and weaknesses in six different dimensions of tonal and rhythmic aural perception and music literacy achievement and to evaluate the extent of a student's continuous development from simple to complex tonal and rhythmic aural perception and music literacy achievement. Each of the six tests is divided into tonal concepts and rhythmic concepts. The section, tonal concepts, is subdivided by aural perception, reading recognition, and notational understanding. Rhythmic concepts include the same subdivision, aural perception, reading recognition, and notational understanding. Each of the six levels takes about 1 1/2 hours to administer. The test is well researched and has acceptable validity and reliability. The relative difficulty of the various levels has not been established at this writing.

Knuth, William A. *Achievement Test in Music, "Recognition of Rhythm and Melody."* Creative Arts Research Associates, Monmouth, Oregon. Revised 1967. Divisions I, II, and III, and form A and B. The student hears a performance of complete musical phrases and is directed to find the error between the notation and the music he has heard. These tests are identical with the original version published in 1936. The 1932 norms are included in the revised edition. A filmstrip is now provided in lieu of the test booklet, and tapes are available, thus eliminating use of the piano.

Validity was established by (1) a detailed textbook analysis of nine well-known public school music series, (2) the pooled judgment of six music supervisors and college teachers, and (3) experimental try-out. Reliability for each form is approximately .82.

**Music Achievement Tests Requiring a Piano or Instrument**

Kwalwasser, Jacob, and G. M. Ruch. *Kwalwasser-Ruch Test of Musical Accomplishment for Grades Four through Twelve.* Bureau of Educational Research and Service, State University of Iowa, Iowa City, Iowa. Revised edition 1927, last reprinted 1952, 8-page manual.

There are ten factual subtests (1) knowledge of musical symbols and terms, (2) recognition of syllable names, (3) detection of pitch errors in a familiar melody, (4) detection of time errors in a familiar melody, (5) recognition of pitch names, (6) knowledge of time signatures, (7) knowledge of key signatures, (8) knowledge of note values, (9) knowledge of rest values, and (10) recognition of familiar melodies from notation. Reliability is excellent.

Watkins, John, and Stephen Farnum. *The Watkins-Farnum Performance Scale.* Hal Leonard Music, Inc., Winona, Minnesota, 1954, 40 page manual, 33 pages consisting of music for the test and the Farnum String Scale, Stephen Farnum. Hal Leonard Music, Inc., 1969, 28-page manual, 3 pages of which contain instructions and development of the test.

The purpose is to measure performance and progress on a musical instrument. The cornet scale was based on content validity; the other instruments are adaptations of the cornet scale. Criterion related validity with teacher rankings. Farnum reports reliability of over .95.